A COUNTRY GIRL

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A COUNTRY GIRL.

An Original Musical Play.

BY

JAMES T. TANNER.

LYRICS BY

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MUSIC BY

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ADDITIONAL LYRICS AND NUMBERS BY

PAUL A. RUBENS.

ADDITIONAL LYRICS BY

PERCY GREENBANK.

Vocal Score	Price,	7s. 6d. Net.
Do. (Bound)	Do.	10s. 6d. ,,

CHAPPELL & CO., LTD.,
50, NEW BOND STREET, LONDON, W. 1.
NEW YORK — SYDNEY

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PRINTED BY HENDERSON AND SPALDING, LTD.
SYLVAN GROVE, OLD KENT ROAD,
LONDON, S.E. 15.

Produced by Mr George Edwardes at Daly's Theatre.

A COUNTRY GIRL.

DRAMATIS PERSONÆ.

Geoffrey Challoner	Mr. C. Hayden-Coffin.
The Rajah of Bhong	Mr. Rutland Barrington.
Sir Joseph Verity	Mr. Frederick Kaye.
Douglas Verity	Mr. Leedham Bantock.
Granfer Mummery	Mr. Willie Warde.
Lord Anchester	Mr. Akerman May.
Lord Grassmere	Mr. Bertram Wallis.
Major Vicat	Mr. Alfred Hickman.
Sir Charles Cortelyon	Mr. Cecil Castle.
Tzanitchff	Mr. Fred Vigay.
Rube Fairway	Mr. Sebastian King.
and	
Barry	Mr. Huntley Wright.
Marjorie Joy	Miss Lilian Eldée.
Princess Mehelaneh of Bhong	Miss Maggie May.
Madame Sophie	Miss Ethel Irving.
Mrs. Quinton Raikes	Miss Beryl Faber.
Nurse	Mrs. Edmund Phelps.
Miss Carruthers	Miss Topsy Sinden.
Captain of the Golden Hussars	Miss Olive Morrell.
Lady Anchester	Miss Vera Edwardine.
Miss Powyscourt	Miss Nina Sevening.
Lady Arnott	Miss Olga Beatty-Kingston
Miss Courtlands	Miss Dora Field.
Miss Ecroyd	Miss Mabel Hurst.
Indian Attendants	Miss Mary Collette. Miss May Snowdon.
and	
Nan	Miss Evie Greene.

Special Dances by Miss Topsy Sinden.

ACT I. "A Devonshire Landscape" ... ... *Hawes Craven.*

ACT II "Interior of the Ministry of Fine Arts" ... *Joseph Harker.*

A COUNTRY GIRL.

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Vocal Score.

A COUNTRY GIRL.

No 1. OPENING CHORUS and SONG. (Mummery.)

Allegro.

Piano.

f

Curtain

Discovered Girls going round in a ring in C with Chorus men in ring

p

cres:

Another girl rushes across stage from RUE in front of and round ring pursued by rustic

cres:

f

Chorus men at back of stage with mugs and tankards and jar of Cider.

Plenty of Life.

Open out by here and into positions

Enter from LUE 8 girls in pairs carrying sheaves of corn. They form double line at back of stage.

mf

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The 8 girls trip down stage C with backward kick

Down to footlights by here

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

CHORUS.

When the birds be - gin to sing, Out we go a - har - vest - ing,

When the birds be - gin to sing, Out we go a - har - vest - ing,

Rest head on hands

CHO. Folks in town are fast a - sleep, We must wake, oh, we must wake be -

Folks in town are fast a - sleep, We must wake, oh, we must wake be -

The 8 girls now open out to

Kneel on down stage knee

CHO. - times to reap

GIRLS. Bend - ing in the morn - ing heat,

- times to reap

Actions of gleaning

8 men get into position behind the eight girls

GIRLS. We must glean the ears of wheat. Now the noon - tide rest is sweet, We

Men kneel.

Girls up and sitting on mens knees.

Girls lie flat

GIRLS.

sit and eat MEN.

mf

Rest - ing on the gras - sy ground,

MEN.

Hand the farm - er's ci - der round! Then to work till all is done At

Rise.

All Back up stage in 4 steps.

MEN.

set of sun!

f

With sheaves held above heads run ½ down stage with back kick - - - - - -

Stand and kick - - - - - - - - -

CHO.

f

When the birds are fold - ingwing, Back we come from har - vest - ing,

f

When the birds are fold - ingwing, Back we come from har - vest - ing,

Turn in twos to 14 steps with arms linked || Run down in 14 steps..

CHO.

cres:

Folks in town a - wake may keep, Ear - ly toil has ear - ly sleep.

cres.

Folks in town a - wake may keep, Ear - ly toil has ear - ly sleep.

We must wake be - times to rap

cres:

CHO.

Ear - - ly toil has ear - - - - - ly

Ear - - ly toil has ear - - - - - ly

We must wake be - times to

|| All men out of picture
Girls across stage filling it.

CHO.

sleep.

sleep.

rap.

mf rit: molto

Girls run in two's
Sheavers in up stage hands
Bring disengaged hands over to sheavers.

Sway towards audience

Tempo di Valse moderato.

GIRLS. *mf*

Un - der the har - vest moon, Gold - en and great and glow - ing,

Ped. * Ped. *

Turn from each other
lower sheavers on to to shoulders

All turn ½ R and
bring R hands slowly up.

GIRLS.

She will be ris - ing soon, Light - ing our home - ward

Ped. Ped. * Ped. *

Men come down. One between
two girls. All heads front

CHO.

go - ing. Work must be done till then Fill up and

Work must be done till then Fill up and

Ped. *

Girls have been turning away from men
Turn to them and kneel on both knees

CHO.

drain your glass-es, Then to the reap - ing, men.

drain your glass-es. Then to the reap - ing, men,

Men kneel on one knee — Picture — All hands up to front

rit *a tempo* *f*

CHO.

Back to the glean - ing, lass - es. Un - der the har - vest

rit. *f* *a tempo*

Back to the glean - ing, lass - es. Un - der the har - vest

rit *f* *a tempo*

Ped. *

All away R. & L. — Heads together — Hands

CHO.

moon, Gold - en and great and glow - ing, She will be

moon, Gold - en and great and glow - ing, She will be

Slowly up to front — Getting up — Men stand. Girls on one knee

dim: e poco rit:

CHO.

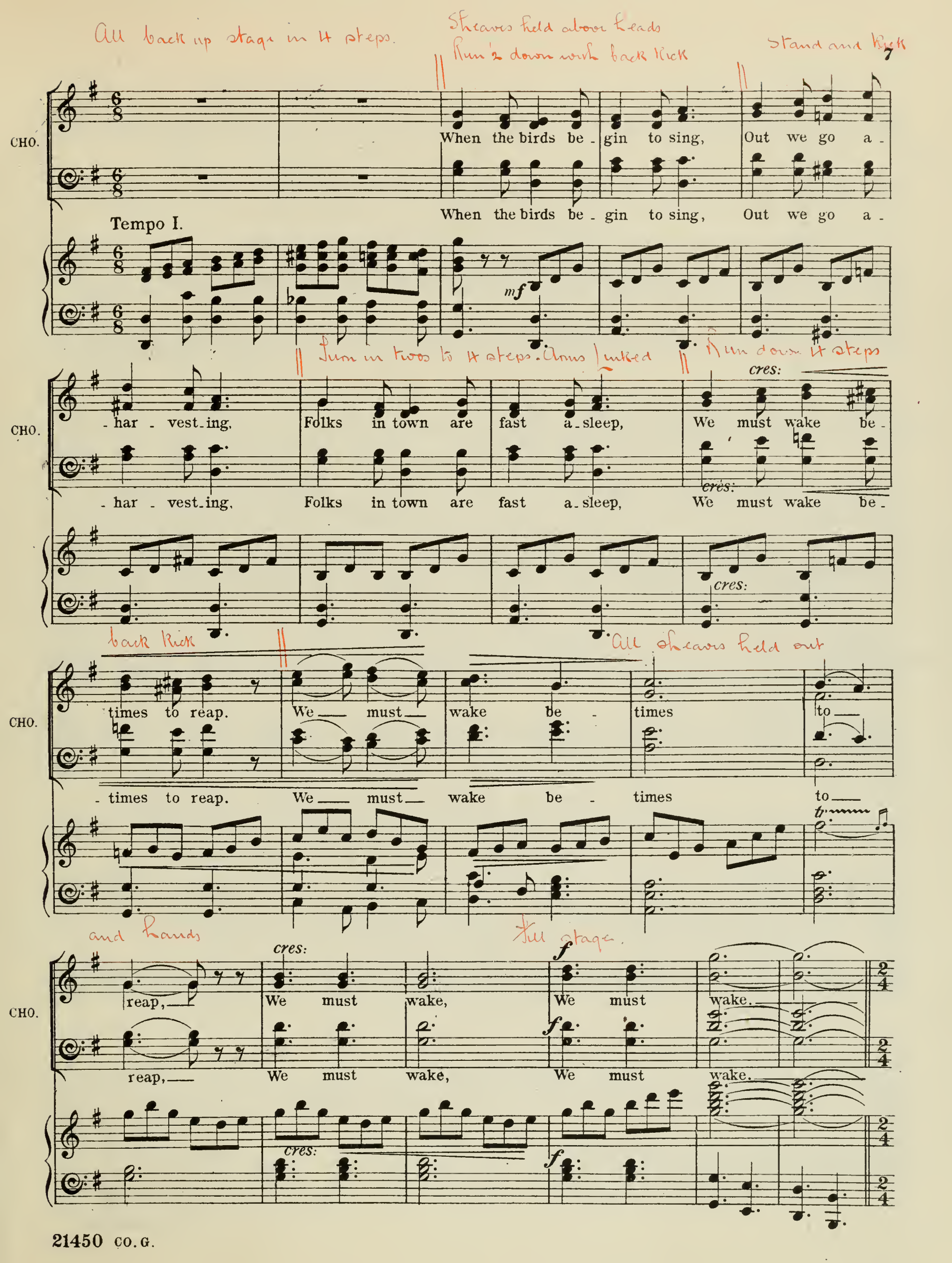
ris - ing soon, She will be ris - ing soon.

dim: e poco rit:

ris - ing soon, She will be ris - ing soon.

dim: e poco rit:

f


All back up stage in 4 steps.
Sheaves held above heads
Run 2 down work back kick
Stand and kick
CHO.
When the birds be - gin to sing, Out we go a -
When the birds be - gin to sing, Out we go a -
Tempo I.
mf
Turn in twos to 4 steps. Arms linked
Run down 4 steps
cres:
- har - vest - ing, Folks in town are fast a - sleep, We must wake be -
- har - vest - ing, Folks in town are fast a - sleep, We must wake be -
back kick
All sheaves held out
times to reap. We must wake be - times to
- times to reap. We must wake be - times to
and hands
full stage
f
reap, We must wake, We must wake.
reap, We must wake, We must wake.

Open for Rube and Mummery C

Rube L.C.
Mummery R.C.

Rube with tankard.

Allegretto.

RUBE. (pointing to Mummery.)

CHO. This ci-der's not so strong

RUBE. As when he once was young, And used to sing a song Just

To each other and to Mummery

RUBE. as it should be sung.

CHO. Ha, ha, ha, ha, Then sing it now And show us how, Ha, ha, ha, ha!

Ha, ha, ha, ha, Then sing it now And show us how, Ha, ha, ha, ha!

Rustic seat is brought down C. for Mummery. Mummery sits. The eight girls

Allegretto con spirito.

Sit on stage round Mummery. Others stand round listening

MUMMERY.

1. Young Jan he were a har-vest-er And he loved Bet-sy Ann, For he was ter-ri-ble
up says Jan to Bet-sy Ann, "Re-gard me not with scorn; You'll ne-ver find no
you will reap your corn," said she, "I'll come be-hind and glean, At harvest time you'll

MUM

fond of she, And her like-wise of Jan,
fi-ner man At reap-ing of the corn."
dance with me Up-on the vil-lage green!"
With a fal-lal, fol-lol, rid-dle-id-dle-i-do-i-do-

MUM

-dum!

To audience

1st 2nd & 3rd

2. Then
3. "If

CHO

f

With a fal-lal, fol-lol, rid-dle-id-dle-i-do-dum!

f

With a fal-lal, fol-lol, rid-dle-id-dle-i-do-dum!

1st 2nd & 3rd

p

CHO. 4th *mf* So if you have a sweet-heart dear, In har-vest go to woo: And

mf So if you have a sweet-heart dear, In har-vest go to woo: And

4th

CHO. if she on - ly gleans an ear, She'll give an ear to you. With a

if she on - ly gleans an ear, She'll give an ear to you. With a

CHO. fal - lal, fol - lol, rid - dle-id - dle - i - do - i - do - dum!— With a

fal - lal, fol - lol, rid - dle-id - dle - i - do - i - do - dum!— With a

CHO. fal - lal, fol - lol, rid-dle - id - dle - i - do - dum!

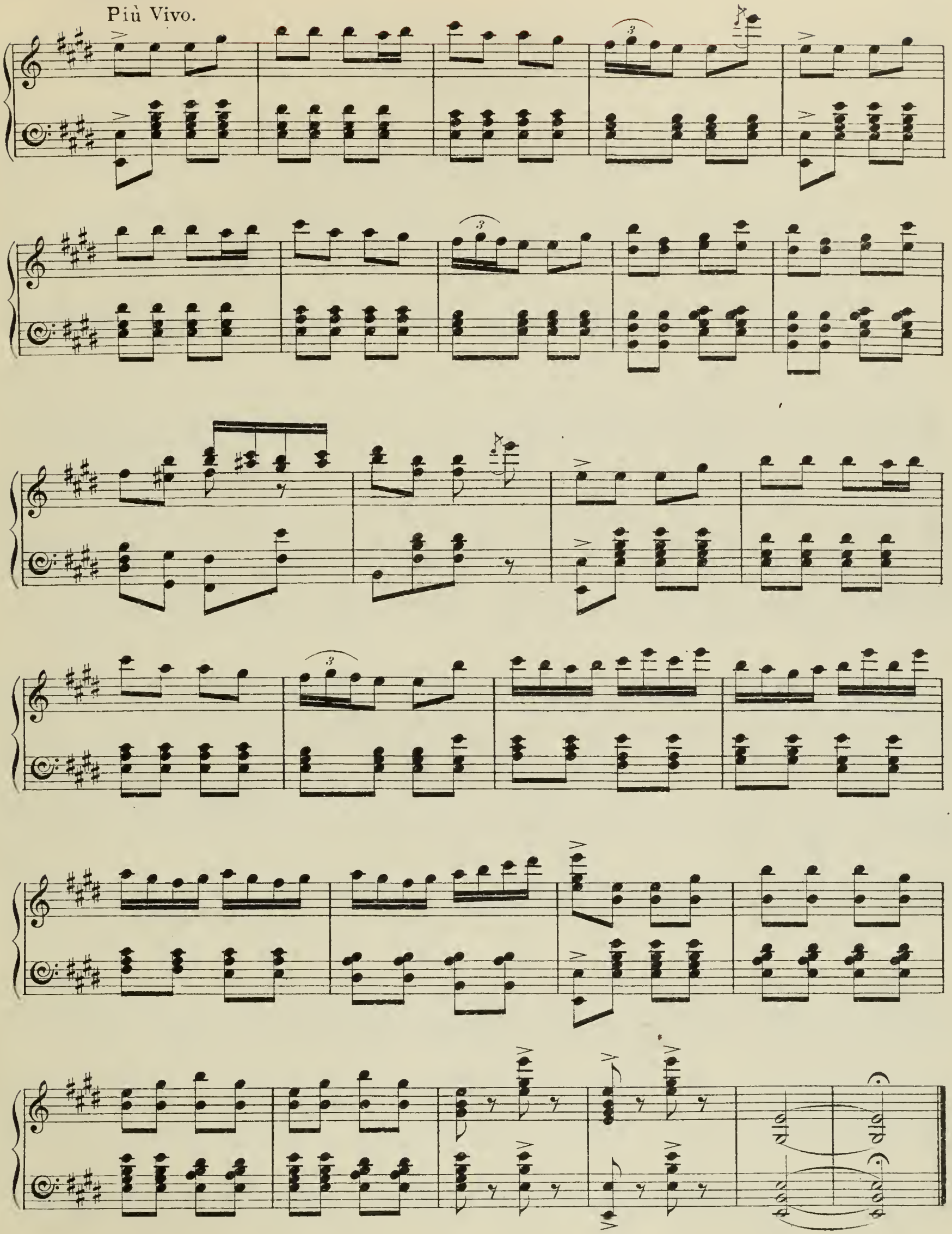
fal - lal, fol - lol, rid-dle - id - dle - i - do - dum!

f

Plenty of shouts and laughter during dance.

DANCE.

Più Vivo.



Finish with a "Ha" then all laugh and break away filling stage.

Cue. "Come try again Johnnie"

Nº 2. 3

SONG.–(Nan.) and CHORUS.

"TRY AGAIN, JOHNNIE."

Shooting Party
Grassmere
Vicar

6 Men only.

2 Verses

Nan

Allegro moderato.

Piano.

f

Eyeglass bus.

NAN.

Walk to R with wink

John-nie came from Lon-don town For a bit of fun,

Men. eyeglass bus.

Men come down with swagger until

p

Hands down dress

NAN.

Legs astride

In a lit-tle suit of brown, With a lit-tle gun! And he meant to

"Gun" – one step in bar

Men 3 to R 3 to L

Bus.

Sad and both hands to heart.

Walk to C pointing to self

NAN.

try his arts On the girls in ru-ral parts, Wink at them, and break their hearts;—

Point to Nan

Hands behind and wink

Backing up
Index finger
Big curtsey to R.
Sway - - - - R

NAN. That is how it's done. Try it on, John-nie!

Men bow
Men to C.

Sway - - - - L
Bob

NAN. Try it on, do! Fair vil-lage maids are the right sort for

Men bow

Points with
Index finger
Up stage hand
Hand to heart

NAN. you. Lass-es in Lon-don set hearts a-

Backing up
Hands to hearts

Walk to L - - - - - - - - - - - - - - - - - -
Bob

NAN. whirl, But they're not half so fetch-ing as a De-von-shire girl.

Hands extended to Nan - Walk down L

Man backs to R. Men follow in line to step

UNISON.

f

CHO. Try it on, John - nie! Try it on, do!

mf

Man turns

CHO. Fair vil - lage maids are the right sort for you.

Man Curtsey.

Runs to C.

CHO. Lass - es in Lon - don set hearts a - whirl, But they're

Men back up to away step

Men come

Man Bobs

Men point.

CHO. not half so fetch - ing as a De - von - shire girl:

down R. h

f

Encore Dance only

Repeat from here for DANCE

Nan runs to R.

Finger to mouth.

NAN.

1. John - nie court - ed Sa - rah Jane,
2. John - nie gave a vil - lage girl,

Small steps across stage to R

Stop.

Continue to R

NAN.

Ve - ry fine and fond, — Fol - lowed her a - long the lane, And a bit be -
With a win - ning smile, — Such a brooch of gold and pearl, In the lat - est

Bus with man behind. Nan dodges and Runs to C.

NAN.

- yond! — Then he tried to take a kiss, But she dodged and made him miss,
style! — "Thank you, sir!" said Pol - ly Anne; "You're so kind that now I can-

Bus.

Point

NAN.

And he tum - bled just like this — Right in - to the pond. Try a - gain,
Mar - ry Ro - bert, my young man — In a lit - tle while!" Try a - gain,

Men laugh

NAN.

John - nie! Try a - gain, do! Fair vil - lage maids seem a
John - nie! Try a - gain, do! Fair vil - lage maids are too

NAN.

bit cold to you; Lass_es in Lon_don you set a_
know_ing for you! Go back to Lon_don in fa_shion's

NAN.

_whirl, But you can't get the bet_ter of a De_von_shire girl!
whirl, For you're not quite the lov_er for a De_von_shire girl!

CHORUS.

f

Try a_gain, John_nie! try a_gain, do! Fair vil_lage maids seem a
Try a_gain, John_nie! try a_gain, do! Fair vil_lage maids are too

mf

CHO.

bit cold to you; Lass_es in Lon_don you set a_
know_ing for you; Go back to Lon_don in fa_shion's

CHO.

_whirl, But you can't get the bet_ter of a De_von_shire girl!
whirl, For you're not quite the lov_er for a De_von_shire girl!

1. 2.

f

f

After dance men exit through gates L, raising hats to Nan.
NAN Curtsays + waves.

Cue. " Cooing song that used to be our call "

2 Verses

No. 3.

SONG. (Marjorie.)

"COO."

Slowly up to C and come down 1st Sym.

Words and Music by PAUL A. RUBENS.

Gracefully and lightly.

Voice.

Piano.

MARJORIE.

Hand up. spread. Bring hands together and R incline

1. O - ver the hills and far a - way, Borne on the sum - mer breeze,
2. O - ver the hills and far a - way, Ma - ny a year gone by;

Looking off R. Slowly turn to front.

MAR.

Hark! Drops to Re Turn to L slowly.

What is the sound that comes this way, Ec - ho - ing through the trees?
Scat - ter'd a - cross the world to - day, None of our play - mates nigh:

Spread. Clasp.

Quicker

Walk up to C clasping

MAR.

Chil - dren's voi - ces that shout for joy,
But wher - ev - er we chance to roam,

Coming down C

R Hand out

mf

R. hand out

Extend R and L hands alternatively.

MAR.

Start - ing the cry a - new:
Meet - ing with fa - ces new,

Each lit - tle girl and
Ev - er our hearts are

Turn R.

Clasp hands to heart.

rall.

a tempo

Hand to mouth

MAR.

each lit - tle boy
faith - ful to home,

An - swers to cry of "Coo!"
True to that cry of "Coo!"

Extend R hand to cottage

rall.

Index finger up

REFRAIN. *Slowly.*

MAR.

Hark to that sound of "Coo - oo - oo!" Of "Coo - oo - oo!" of

Walk slowly to L.C.

pp

Both hands to self

Both hands out

CHO. "Coo!" Cal - ling for me and you - ou - ou, For me - e -

Spread R hand to L & R and slowly turn R

CHO. - e and you - - ou, Whe - ther through dark - est storm we

Walk slowly to Cottage.

R hand up and smile

Clasp.

CHO. go, Or un - der skies of blue, No - thing shall

colla voce

Nodding head slowly.

CHO. se - ver, I will be ev - er True to my "Coo - oo - oo!"

f *molto rall.*

D. S.

Exit to Cottage.

No. 4.

SONG. (Geoffrey and Chorus.)

"THE SAILORS LIFE."

(OLD SONG.)

Arranged by
H. LANE WILSON.

Cheerfully.

Piano.

f

GEOFFREY.

1. A

GEO.

sail - or's life's the life I trow, He works now late now ear - ly; Now
2. howl - ing winds and roar - ing seas Give proof of com - ing dan - ger, We
3. think not that our life is hard, Though storms at sea ill - treat us; For

mf

GEO.

ten.

up, now down, now to — and fro: What then? he takes it cheer - ly.
view the storm, but rest at ease, For fear's to Jack a stran - ger.
com - ing home's a sweet re - ward, When wives and sweethearts greet us.
When

colla voce

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GEO.

per - ils ga - ther round, All sense of dan - ger's drowned, We des -

rall. *f* *rall.*

GEO.

- pise it to a man; We sing a lit - tle, and laugh a lit - tle, And

a tempo

colla voce *a tempo*

GEO.

work a lit - tle, and play a lit - tle, And fid - dle a lit - tle, and

GEO.

foot it a lit - tle, As brave - ly as we can. We

CHORUS.

CHO.

sing a lit - tle, and laugh a lit - tle, And work a lit - tle, and

CHO.

play a lit - tle, And fid - dle a lit - tle, and foot it a lit - tle As

CHO.

brave - ly as___ we can.

1 & 2.

ff

CHO.

GEO.

2. If

3. But

3. *A GEOFFREY. B *ten.*

CHO. can, As brave - ly as we can, As brave - ly as we

colla voce *ff*

CHORUS. (*Unison.*)

GEO. can. We sing a lit-tle, and laugh a lit-tle, And work a lit-tle, and

ff

play a lit-tle, And fiddle a lit-tle, and foot it a lit-tle As brave - ly as we

can, As brave - ly as we can!

can As brave - ly as we can!

faster.

* From A to B may be omitted.

Cue :- "To keep sensible people in it"

On Sym. all hompipe to positions

16 Girls

Barry

No. 5.2

SONG (Barry) and CHORUS.

"YO HO, LITTLE GIRLS, YO HO!"

2 Verses

※ All in position by here

Moderato.

Barry.

Piano.

Chorus up and down on heels. – Arms folded.

R. hand to side.

BAR. went to sea as a bold A. B. And I thought when I got on board, An

L hand down

BAR. Ad-mir-al's berth would do for me, As for Char-lie Be-res-ford. I'd

Salute

Fold arms

BAR.

heard a lot of a sail - or's life, And it seemed a rare good sort, For he

All cover faces

BAR.

cut up his quid with a big sheath knife, And could go a-shore with a diff'rent wife, When he

Chorus arms on each other shoulders

BAR.

came to a for - eign port. Yo

Sway R and L

CHO.

mf

When he came to a for - eign port.

Hands down - Salaam

mf

p

BAR.

ho, lit - tle girls, yo ho! That's so, lit - tle girls, that's so! For it

Ped. *

BAR.

sounds all right in a sail - or's song, But you find out soon that it all goes wrong!

BAR.

Heave a - head, my heart - ies! And if you want to know, I'll

mf *p*

BAR.

spin you a yarn a - head and a - starn, Yo ho, lit - tle girls, yo ho!

CHO.

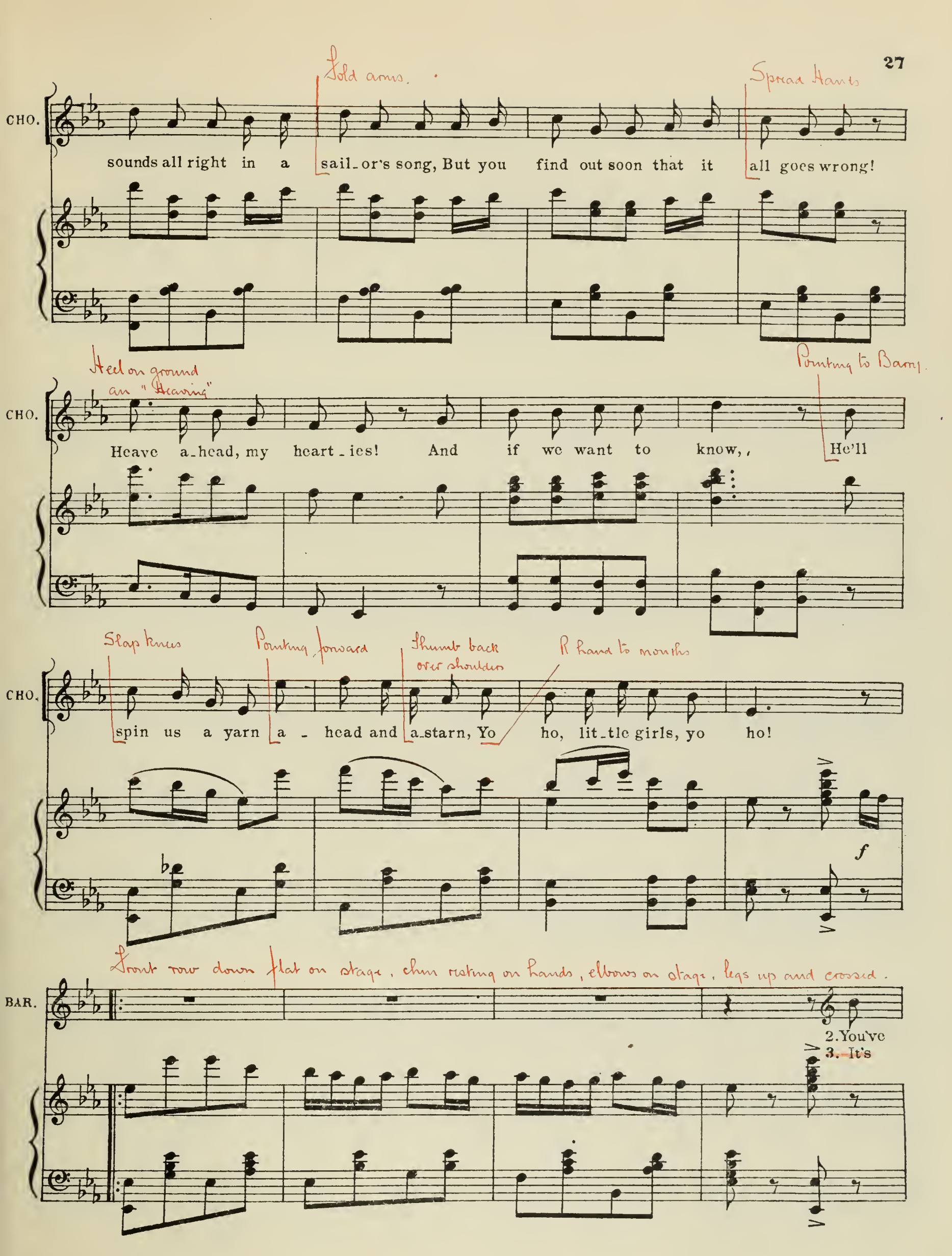
Yo

f

CHO.

ho, lit - tle girls, yo ho! That's so lit - tle girls, that's so! For it

Ped. ✻


Fold arms.
Spread Hands
CHO.
sounds all right in a sail_or's song, But you find out soon that it all goes wrong!
Heel on ground
an "Heaving"
Pointing to Barry.
CHO.
Heave a_head, my heart_ies! And if we want to know, He'll
Slap knees
Pointing forward
Thumb back over shoulder
R hand to mouth
CHO.
spin us a yarn a - head and a_starn, Yo ho, lit_tle girls, yo ho!
f
Front row down flat on stage, chin resting on hands, elbows on stage, legs up and crossed.
BAR.
2. You've
3. It's

BAR.

heard it said that the sea is grand, And the foam-ing waves sub - lime! But it's
not all danc-ing and grog to-day In the life of a Bri-tish Tar, He

p

BAR.

ve-ry much like a— berth on land With an earth-quake all the time! You
may be a thou-sand miles a-way, From the near-est har-bour bar. It's

BAR.

sleep at night in your blan-kets warm, And the sheets so snug and fair, But the
cru-el hard when he takes his meals, For the plates be-gin to slide; And there

BAR.

sail-or is out in the aw-ful storm Getting sheets of wa-ter a-cross his form, Which are
comes up a gust and the ves-sel heels, And you hear remarks when the sail-or feels That his

Girls down on stage (front row) all out and turn facing R. forming boat.

Start rowing

CHORUS.

BARRY.

BAR.

washed down the ca - bin stair. Which are washed down the ca - bin stair. Yo

soup has all gone out - side! That his soup has all gone out - side! Yo

mf *mf* *p*

Continue rowing

BAR.

ho, lit-tle girls, yo ho! That's so, lit-tle girls, that's so! You may

ho, lit-tle girls, yo ho! That's so, lit-tle girls, that's so! You may

Ped. *

Continue rowing

BAR.

make your home on the roll-ing deep, But it rolls so much you can get no sleep!

choose a life on the o-cean wave, But you cut your chin when you try to shave!

All rise

Bus of "calling below". Hands to mouths.

BAR.

Tum - ble up, ye lub-bers! The bo - s'n calls be - low— You

Home a-gain, my heart-ies! The stor - my winds may blow, But

mf *p*

All hands to Heads

Hands to mouths

BAR. turn out of bed, and land on your head, Yo ho, lit - tle girls, yo ho! CHROUS. Yo

let them all roar, for I'll stay a - shore, Yo ho, lit - tle girls, yo ho! Yo

f

CHO. ho, lit - tle girls, yo ho! That's so, lit - tle girls that's so! You may

ho, lit - tle girls, yo ho! That's so, lit - tle girls that's so! You may

Ped. *

CHO. make your home on the roll - ing deep, But it rolls so much that you get no sleep!

choose a life on the o - cean wave, But you cut your chin when you try to shave!

CHO. Tum - ble up, ye lub - bers, The bo - s'n calls be - low! You

Home a - gain, my heart - ies! The stor - my winds may blow, But

Girl at each end of front line comes forward to join Barry for Dance

CHO.

turn out of bed, and land on your head, Yo ho, lit_tle girls yo ho! ho!

let them all roar, for he'll stay a_shore, Yo ho, lit_tle girls yo ho! ho!

1. 2.

f *mf*

ENCORE

DANCE.

f

Ped. ✻

EXIT CHORUS.

CHORUS EXIT R and L. BARRY and 2 GIRLS EXIT L 1 E.

Cue "When we were boy and girl"

This commences on page 35

No. 6.

DUET (Marjorie and Geoffrey.)

"BOY AND GIRL."

On Sym. Geoffrey passes her over to L and she gives him a flower which he wears in his coat. Same flower for Act II

Moderato.

Marjorie.

Piano.

mf

p

MAR. 1. When we were chil-dren, go-ing Through mea-dows af-ter

MAR. mow-ing, But

GEO. We used to play a-mong the hay, Big arm-fuls fierce-ly throw-ing!

MAR.

soon our war was end - ed, And on the hay ex - tend - ed,

GEO.

In

MAR.

GEO.

peace we'd make a feast of cake, That cake was simp-ly splen - did!

MAR.

Lit - tle

GEO.

Lit-tle girl! -

mf

p

MAR. boy! ——— We would have such fun In the sum - mer sun! No - bo - dy

GEO. We would have such fun In the sum - mer sun! No - bo - dy

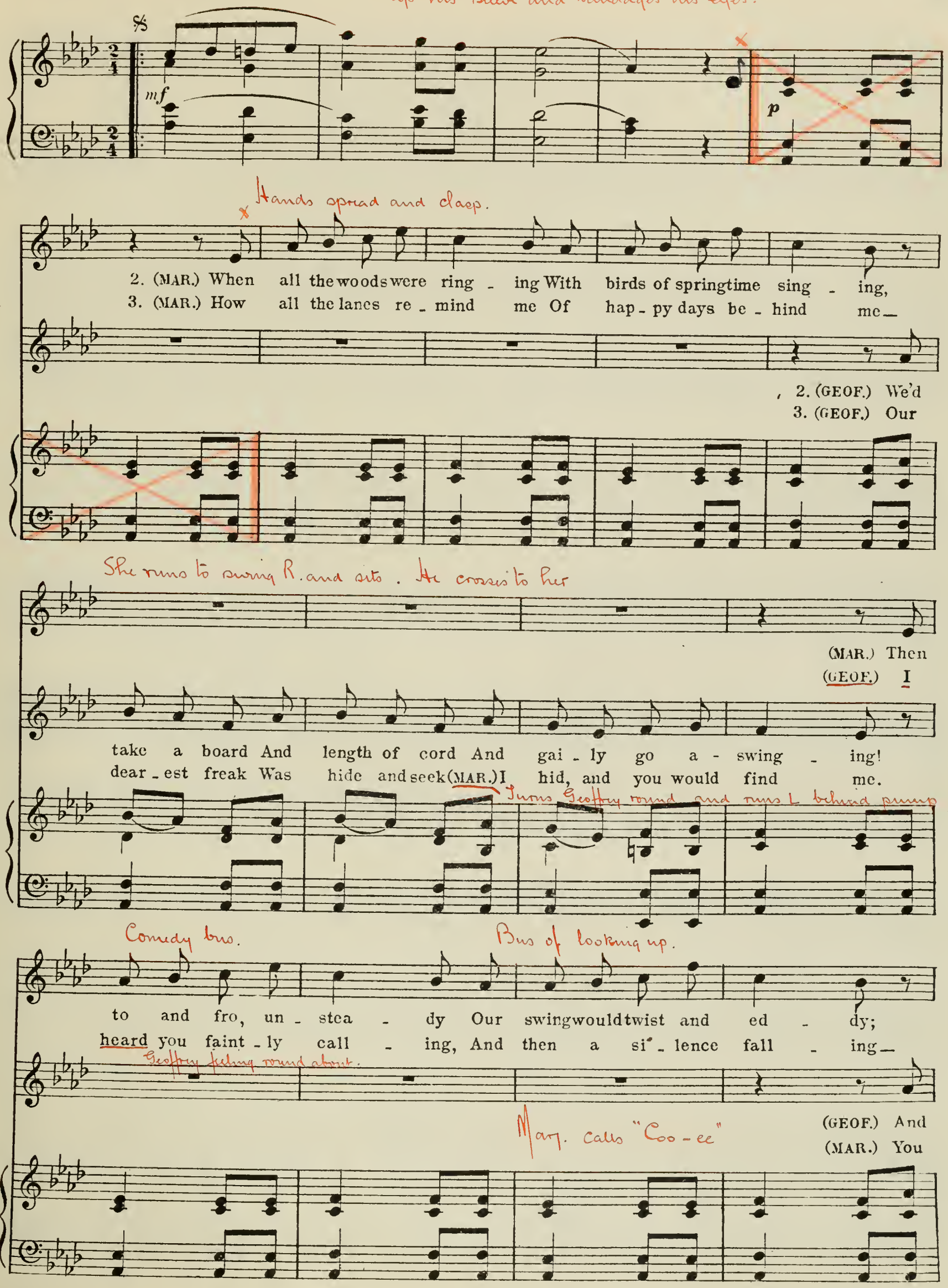
MAR. stu - pid to check the joy of one lit - tle girl, and one lit - tle

GEO. stu - pid to check the joy one lit - tle girl,

MAR. boy! one lit - tle, one lit - tle girl, and boy! ———

GEO. one lit - tle boy, one girl, and boy! ———

For 2nd Verse. They come down from swing, he with hand out trying to take her hand. She snatches handkerchief from up his sleeve and bandages his eyes.



Points down

(MAR.) The grass was al_ways rea - dy!
(MAR.) With blindness quite ap - pal - ling!

She looks at him "Oh was it?"

if it broke 'Twas but a joke—
pass'd me by Be - neath your eye,

Mar. runs across to R under his arm. He goes to L and catches pump and says "I've got you"

1st V. Bus of rope breaking. He lifts her. she laughs
2nd V. Mar. up C. calls "Coo.ee". Geoffrey takes off bandage and says (falsetto) "I spy".

Dance from here.

MAR. Lit - tle
Lit - tle

ENCORE DANCE ONLY.

GEO. Lit - tle girl!
Lit - tle girl!

mf *p*

Swing to time.

MAR. boy! We would swing so high That we seemed to fly!
boy! But you don't for - get How we al - ways met!

GEO. We would swing so high That we seemed to fly!
But you don't for - get How we al - ways met!

2nd V. Holding hands at arms length

Stop swinging

MAR. Life was a game, and the world a toy For one lit - tle
We were not dis - tant or cold, or coy, As one lit - tle

Clasp in arms

GEO. Life was a game, and the world a toy
We were not dis - tant or cold, or coy,

Heads together

MAR. girl, and one lit - tle boy, one lit - tle, one lit - tle girl,
girl, and one lit - tle boy, ~~one~~ lit - tle, ~~one~~ lit - tle girl,

Dear Dear

GEO. one lit - tle girl, one lit - tle boy and girl,
one lit - tle girl, one lit - tle boy and girl,

1. 2.

MAR. and boy! and boy!

GEO. and boy! and boy!

mf *p*

Exeunt Geoffrey, Marjorie } Rie.

CUE. "Jovial look well in Spurs air" (EXIT BARRY and VERITY LIE).

ENTER. Chorus all entrances, excited and indicating where Rajah and princess are coming from.

No. 7. CHORUS and SCENE. (Rajah and Princess.)

2 Verses.

"THE RAJAH OF BHONG."

4 girls enter RUE
4 girls enter LUE } Remain across back

Allegro moderato.

Piano.

Start moving on voice
Girls going down L with L hand up
Girls going down R with R hand up.

Salaam.

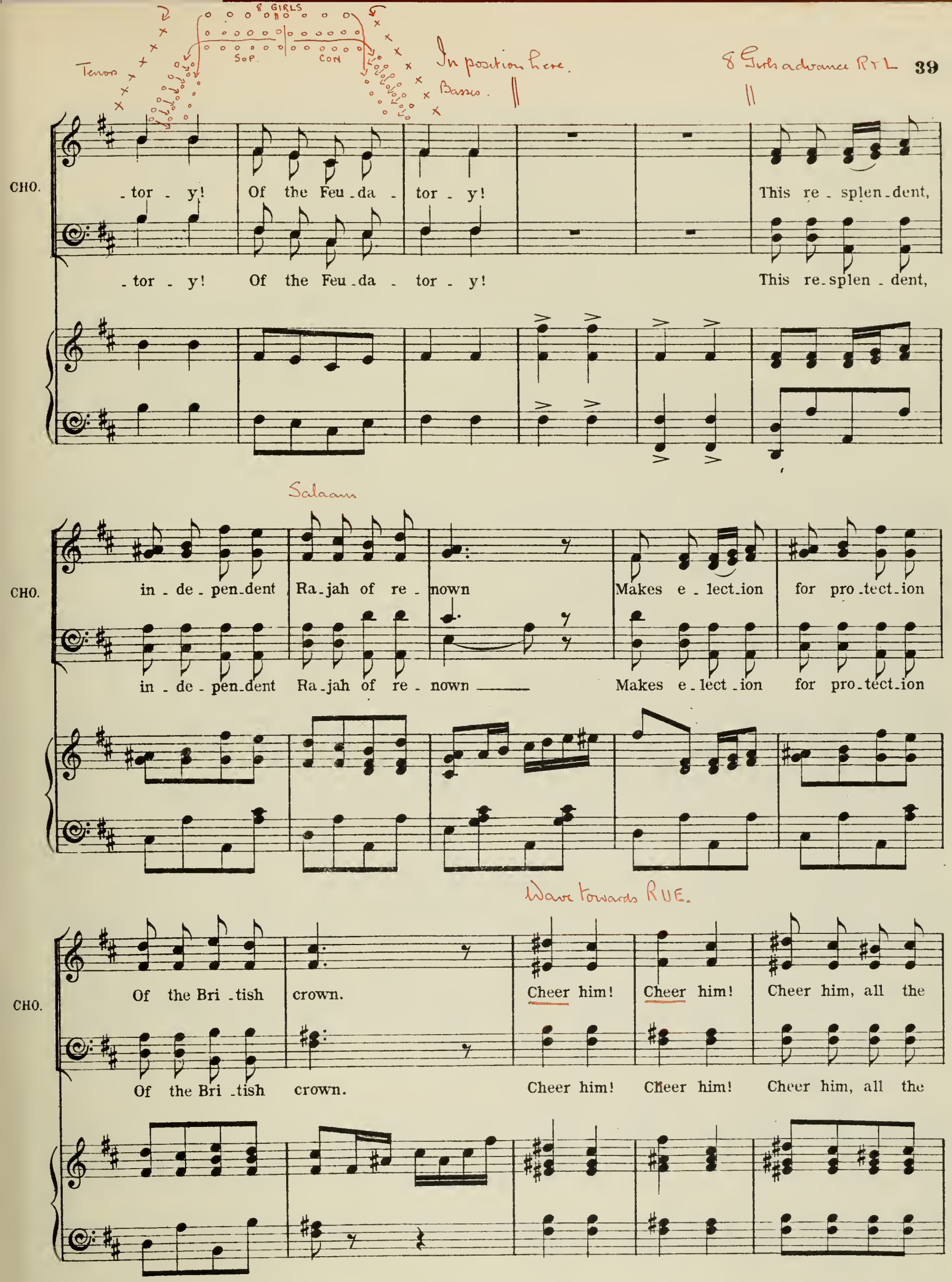
CHO. Here he comes! Here he comes! In his East - ern glo - - ry:

Here he comes! Here he comes! In his East - ern glo - - ry:

Ped. * Ped. *

CHO. Jew - els, worth e - nor - mous sums, Deck the fin - gers and the thumbs Of the Feu - da -

Jew - els, worth e - nor - mous sums, Deck the fin - gers and the thumbs Of the Feu - da -


8 GIRLS
SOP.
CON
Tenors
In position here.
Basses.
8 Girls advance R & L
CHO.
-tor - y! Of the Feu-da - tor - y!
This re - splen-dent,
-tor - y! Of the Feu-da - tor - y!
This re-splen - dent,
Salaam
CHO.
in - de - pen-dent Ra-jah of re - nown
Makes e - lect-ion for pro-tect-ion
in - de - pen-dent Ra-jah of re - nown
Makes e-lect-ion for pro-tect-ion
Wave towards R U E.
CHO.
Of the Bri-tish crown.
Cheer him! Cheer him! Cheer him, all the
Of the Bri-tish crown.
Cheer him! Cheer him! Cheer him, all the

Wave

Salaam

CHO.

throng! Hur - rah for the Ra - jah, The Ra - - - jah of

throng! Hur - rah for the Ra - jah, The Ra - - - jah of

Fling arms out to full extent.

Bow head

ENTER Rajah and Princess with Attendants RUE

Everybody on Knees - Head on hands on ground.

CHO.

Bhong!

Bhong!

f

Moderato.

Rajah comes down RC followed by two male attendants with Punkah fans.

Princess comes down LC followed by two female attendants also with fans.

f

p

Rajah stands with hands in jacket pockets

Princess fans herself slowly in same time as attendants

Viz 5 Bars down and 5 Bars up

After 1st Verse Princess X's R Rajah X's L. They bow to each other at C and after having crossed Bow again with their backs to each other.

During 2nd Verse Princess and Rajah join up stage.

RAJAH

1. I am a mar - vel - lous East ern King, So that I nev - er do
2. When I'm at home I have bards that bring Po - ems of praise in a
3. When I go back, it will not be long Ere I es - ta - blish a

Shake head and smile.

RAJ. an - y - thing Wrong, The Ra - jah of Bhong!
sort of sing - - Song, The Ra - jah of Bhong!
Ca - fé Chan - - Tant, The Ra - jah of Bhong!

RAJ. — — —

Up and fling arms out

Arms to forehead and down on faces again.

CHO. *p* The Ra - jah of Bhong!
The Ra - jah of Bhong!
The Ra - jah of Bhong!

PRINCESS. Coming down L

I am his beau - ti - ful
When on an el - e - phant's
~~We will have bal - lads and~~

Look at Prin and smile

PRIN. fu - ture bride, Watch - ing with looks that are shy and side - - -
back we pass, Some - bo - dy beats on a boom - ing brass
bal - lets too, While we are sip - ping our fra - grant Sou - - -

① ② ③ ④

CHO.

Palms of hands together as cymbals

Up stage hand in air

Salaam

PRIN.

Long, The Ra - jah of Bhong!
Gong, The Ra - jah of Bhong!
Chong, The Ra - jah of Bhong!

Chorus up and arms out

CHO.

p

The Ra - jah of
The Ra - jah of
The Ra - jah of

PRIN.

RAJAH. Rc

I have a won - der - ful
I can sit up play - ing
I do not think it at

Dealma bus

Hands to foreheads and down as before

CHO.

Bhong!
Bhong!
Bhong!

Clench fist

She looks at him and smiles

RAJ.

force of will, Well have I reigned and I'm go - ing still Strong,
Bridge till three, Once I have posed in a *Ta - bleau Vi - - Vant,*
all a sin If I should co - py the gay *Con - tin - - Ong,*

Poses.

CHO.

She looks at him

He dries up.

RAJ.

The Ra - jah of Bhong!
The Ra - jah of Bhong!
The Ra - jah of Bhong!

Salaam as before

CHO.

p

The Ra - jah of
The Ra - jah of
The Ra - jah of

PRINCESS.

And you will pos - si - bly have to ring
He can do pret - ty near an - y - thing,
If an - y na - tive de - clares it wrong,

Chorus down as before.

CHO.

Bhong
Bhong
Bhong

Points to self

Points to Rajah

PRIN.

Bells for my - self and the Ra jah Ding Dong, The Ra - jah of
On - ly he can - not yet play at Ping - - Pong, The Ra - jah of
We will re - quest him to go to Hong - - Kong, The Ra - jah of

Bus. with bat

RAJAH.

PRIN. Bhong! Bhong! Bhong! In In In

Salaam as before

Chorus remain kneeling, arms extended at sides full length, and twist hands round and back jerkily and gradually working arms to straight in front of them. They should be straight in front at beginning of chorus repeat.

CHO. *p* The Ra-jah of Bhong! The Ra-jah of Bhong! The Ra-jah of Bhong!

Points to self — Arms out

RAJ. me you see the Ra-jah of Bhong, Re-nowned a-round in sto-ry and song, The
me you see the Ra-jah of Bhong, Re-nowned a round in sto-ry and song, Al-
me you see the Ra-jah of Bhong, Re-nowned a-round in sto-ry and song, Most

CHO. *p*

RAJ. O-ri-en-tal and orn-a-men-tal, In-nate-ly state-ly Ra-jah of Bhong!
-though pro-gressive, I'm most im-pressive; The port-ly court-ly Ra-jah of Bhong!
en-ter-tain-ing of ru-lers reigning, The light-ly spright-ly Ra-jah of Bhong!

CHO. *mf* Yes, Yes, Yes,

For. Chorus Exit
Rajah says. "A most flattering reception"
Chorus rise and Exit all Exits backwards salaaming.

Here For Chorus Exit.

mf

Arms straight in front. Continue same wrist twisting to get arms back at sides by here

CHO.

we can see the Ra-jah of Bhong! Re-nowned a-round in sto-ry and song; The
we can see the Ra-jah of Bhong! Re-nowned a-round in sto-ry and song; Al-
we can see the Ra-jah of Bhong! Re-nowned a-round in sto-ry and song; Most

Nod heads

Salaam

Biceps development movement

CHO.

1st & 2nd

Or-i-en-tal, and orn-a-men-tal, In-nate-ly state-ly Ra-jah of Bhong!
though pro-gressive he's most im-press-ive, The port-ly, court-ly Ra-jah of Bhong!
en-ter-tain-ing of ru-lers reign-ing, The light-ly spright-ly Ra-jah of Bhong!

Palms of hands to shoulders.

R Hand point

EXTEND R Hand

EXTEND L HAND

1st & 2nd

Princess and Rajah come down for picture

Head on hands on Chord.

CHO.

3rd

ALL HANDS *f* OUT TO RAJAH

Ra-jah of Bhong! The Ra-

Ra-jah of Bhong! The Ra-

ff *p* *f*

D. C. 𝄋

BOTH HANDS UP

DOWN ON FACES

CHO.

-jah of Bhong!

-jah of Bhong!

Cue. "Yes she did."

12 Girls for Chorus
No men on.

No 8.

SONG.–(Nan.) and CHORUS.

"MOLLY THE MARCHIONESS."

2 Verses.

Allegro non troppo.

Piano.

f

Hand up.

Hands on hips

NAN.

Oh, Mol - ly was tall and fair to see, Her man-ners were frank her

p

Bot.

NAN.

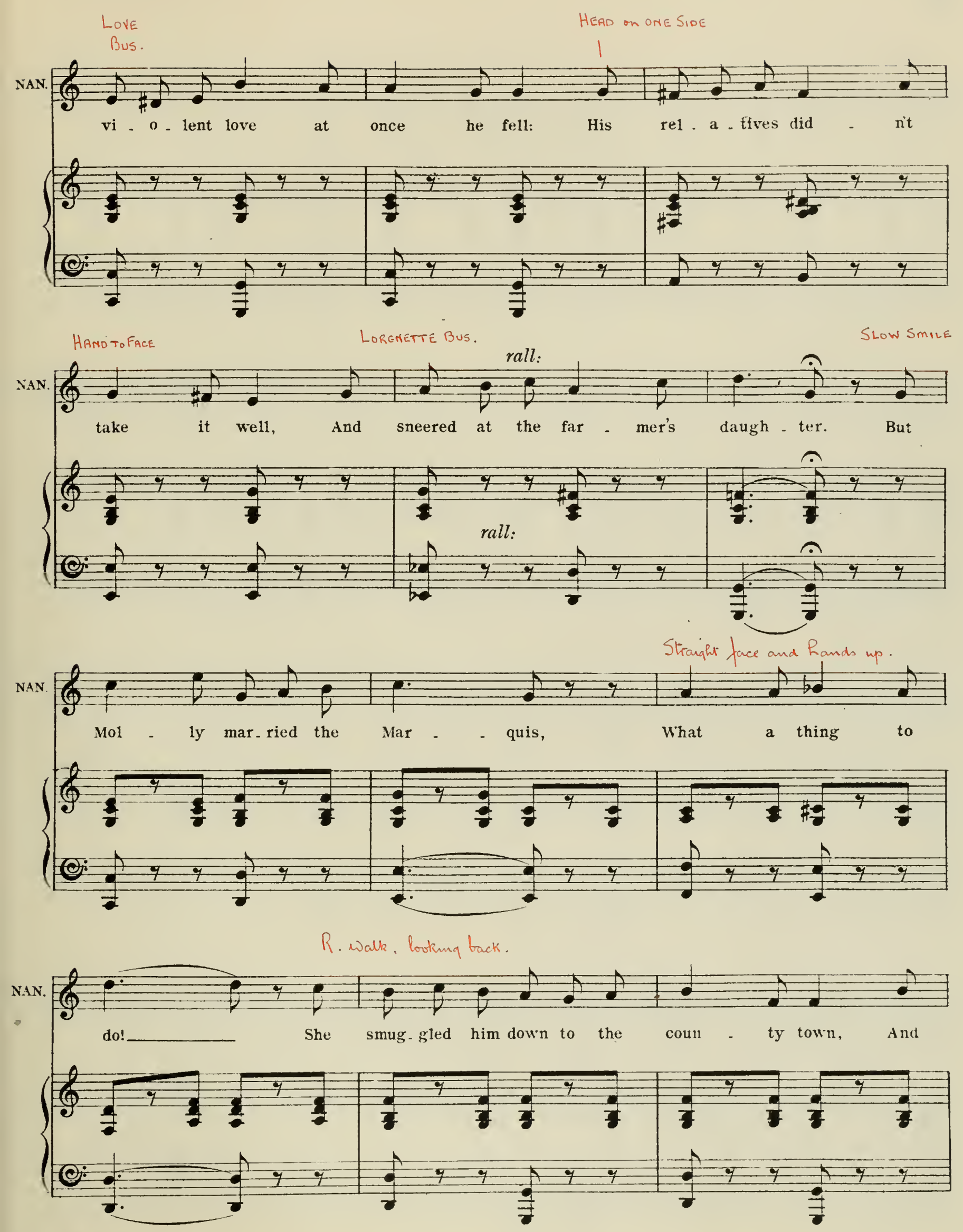
lan - guage free; She met with a no - ble lord when he Was

TURN L EXTEND L HAND

Hands up.

NAN.

fish - ing a neigh - bour's wa - ter. Al - tho' he was quite an aw - ful swell, In


Love
Bus.
Head on one side
NAN.
vi - o - lent love at once he fell: His rel - a - tives did - n't
Hand to face
Lorgnette Bus.
Slow smile
rall:
NAN.
take it well, And sneered at the far - mer's daugh - ter. But
rall:
Straight face and hands up.
NAN.
Mol - ly mar - ried the Mar - - quis, What a thing to
R. walk, looking back.
NAN.
do! She smug - gled him down to the coun - ty town, And

CLAP Hands impatiently

BUS. ON FINGERS

NAN.

hur - ried the ser - vice through. The "~~Sun~~", the "Star' and the

NEWS

Arms wide

NAN.

"E - - ~~cho~~", And all of the even - ing press, Came

STAND - - ARD

INDEX FINGER ACROSS.

NAN.

out with a head - ing, "The won - der - ful wed - ding Of Mol - ly the Mar - chion -

NAN dances R to L

8 Times to L - - - - - Smile

CHORUS (in unison.)

NAN.

ess! But Mol - ly mar - ried the Mar - quis,

f

Repeat to C. 8 Times

CHO.

What a thing to do! She smug-gled him down to the

Counting on Fingers

4 to L

CHO.

coun-ty town, And hur-ried the ser-vice through. The "~~Sun~~," NEWS. the "Star" and the

4 to C

2 to L

CHO.

"E-cho," And all of the even-ing press, Came

STAND-ARD

Clasp hands.

Kick up 4 times behind

2 to C

CHO.

out with a head-ing, "The won-der-ful wed-ding Of Mol-ly the Mar-chion-ess!"

ENCORE DANCE ONLY

NAN.

2. Now

~~3. Now~~

f

4 light steps holding up skirt

NAN.

Mol - ly went out to dine one night Re - solved that she would be

~~Mol - ly de - sired to go to Court, And or - dered the dress she~~

p

PURITAN - - - →

RAISE EYES

Hands up.

NAN.

most po lite, But some of her ways were hard - ly quite The

~~meant to sport; The neck and the sleeves were ra - ther short, The~~

TURN to C.

NAN.

style that her hus - band taught her! When ask'd if she'd take li - queur or not, Some

~~train was a twen - ty - yard - er! She drove to the Pal - ace, feel - ing proud, She~~

SICKLY SMILE.

NAN.

Ben - e - dict - ine or Chart - reuse hot, She ans - wer'd "Oh, thanks, I'll

el - bowed her way through all the crowd, She got to the throne and

POINT . ONE HAND PLAYING WITH DRESS.

NAN.

rall:

take the lot, With some of that bub - bly wa - ter!" So

du - - ly bowed— But get - ting a - way was hard - er. So

rall:

HANDS UP

NAN.

Mol - - ly dined with the Mar - - quis, What a thing to

Mol - - ly made for the Mar - - quis— What a thing to

NAN.

do!_____ She found it so nice that she asked for twice The

do!_____ She tripped on her train and got up a - gain, Then

NAN.

whole of the din - ner through! She took cham-pagne in a

head o - ver heels she flew; The men who hur - ried to

NAN.

tum - - bler And thought it a great suc - cess; With

help her Got mixed with her flow - ing dress! "Oh!

NAN.

smile grow-ing wid - er, "It's jol - ly good ci - der!" Said Mol - ly the Mar - chion -

do tear a pleat out and let's get my feet out," Said Mol - ly the Mar - chion -

Kick L foot away with R
Kick R foot away with L

CHORUS. (in unison.)

NAN.

- ess! So Mol - ly dined with the Mar - quis,

- ess. So Mol - ly made for the Mar - quis

f

Hands on hips
Backing up stage
FIRST R behind L Then L behind R.

CHO. What a thing to do! She found it so nice that she asked for twice The
What a thing to do! She tripped on her train and got up a gain. Then

REPEAT BOTH MOVES

CHO. whole of the din - ner through! She took cham - pagne in a
head - o - ver - heels she flew; The men who hur - ried to

CHO. tum - bler And thought it a great suc - cess; With smile grow - ing wid - er, "It's
help her Got mixed with her flow - ing dress! "Oh! do tear a pleat out and

CHO. jol - ly good ci - der!" Said Mol - ly the Mar - chion - ess!
let's get my feet out," Said Mol - ly the Mar - chion - ess.

1. 2.

EXEUNT CHORUS.

DANCE. LAST VERSE AND ONE CHORUS.

CUE. "The other side of the boot"

No. 9.

CHORUS and SCENE.

"THE ARCADIANS."

ALL Chorus R. looking off L and laughing at ※

Allegro.

Piano.

f

※ IN POSITIONS

Turn to each other Beckoning

POINT L

Double-up Heads down Laughing

Heads up Hands on hips Laughing

CHO.

f

Come and see them, on - ly see! Ne-ver did a-ny one look so fun-ny!

f

Come and see them, on - ly see! Ne-ver did a-ny one look so fun-ny!

Point

Round movement with hand

To each other in twos

Hands on Hips.

CHO.

Like a cir - cus as can be, — On - ly it's am - a - teur, not for mo - ney!

Like a cir - cus as can be, — On - ly it's am - a - teur, not for mo - ney!

Two lines of girls come down separate R and L

(Men come to C)

3rd and 4th lines of Girls come down ↓↓ and separate R & L

1st and 2nd go up

mf

CHO.

All the London men and maids. Some with pails and

Put - ting themselves in - to fan - cy dresses.

mf

Men turn up and go back behind girls

All point to L

f

CHO.

some with spades. Look there! See

Dai - ry Maids, reap - ers and shep - herd - ess - es. Look there! See

f

Shake heads
hands on hips

CHO.

here! Look there! See here! Ne_ver has been_ Such a thing seen,_

here! Look there! See here! Ne_ver has been_ Such a thing seen,_

CHO.

Not come Michaelmas fif_ty year! Ne_ver has been Such a thing seen since

Not come Michaelmas fif_ty year! Ne_ver has been Such a thing seen since

CHO.

Michaelmas, Michaelmas, fif_ty year.

Michaelmas, Michaelmas, fif_ty year.

Enter 6 Male Guests from House L2E
Chorus Laugh

Chorus Move to Positions in Step with Musis.
Form Semicircle

Shooting Party

Moderato. CHORUS OF MALE GUESTS.

Enter in Step with Music across stage.
All carrying Rakes.

mf As coun-try-men we tru-ly are Un-

Come down stage in step

mf *p*

Bang handles of Rakes on ground

Bring Rake across body à la "Jeopan".

M.Gts. -com-mon-ly pe-cu-li-ar In what a town cos-tu-mi-er in-

Hand down smock

Shake heads and lean forward.

M.Gts. -forms us is a smock-frock, We don't know what to do with it, But

Bang Rake

Looking from R to L at Chorus

M.Gts. still we're go-ing through with it, Al-though the prospects gloomi-er Than a-ny thing we've met yet!

CHORUS.

f

Ne_ver has been such a thing seen Not since Michael_mas fif - ty year!

f

Ne_ver has been such a thing seen Not since Michael_mas fif - ty year!

f

ENTER 6 FEMALE GUESTS AND MRS QUINTON RAIKES AS SHEPHERDESSES FROM HOUSE L2E.

CHORUS OF FEMALE GUESTS.

mf

THEY TRIP ON and STAND IN FRONT OF MALE GUESTS ACROSS STAGE

Hi_ther from Burling_ton Ar_ ca_ dy stray - ing,

p

F. GTS.

Come we to work at the crook and the churn: All the en_joy - ment of their em_ploy - ment

F. GTS.

We are ex_ceed_ing_ly anxious to learn. How do you han_dle a fork when you're hay - ing?

F. Gts.

How do you manage when milking a cow? Is_n't it charm_ing go_ing a_farm_ing,

F. Gts.

If you have some_bo_dy tell_ing you how!

CHORUS.

f

Tell_ing you how! Tell_ing you how!

CHO.

f

Tell_ing you how! Tell_ing you how!

f

CHORUS OF MALE GUESTS.

f

As

CHO.

If you have, some_bo_dy, some_bo_dy tell_ing you how

T. & B. *f*

If you have, some_bo_dy, some_bo_dy tell_ing you how

As

MALE GUESTS NOW MAKE 3 ARCHES WITH RAKES FOR DANCE

CHORUS TAKE SHOULDERS AND SWAY TO STEP
MOVE ROUND IN PAIRS AND REVERSE

F. Gts. *f* Hi_ther from Bur_ling_ton Ar_ca_dy stray_ing, Come we to work at the crook and the churn,

M. Gts. coun - try-men we tru - ly are Un - com - mon_ly pe_cu - li_ar In

CHO. *f* Hi_ther from Bur_ling_ton Ar_ca_dy stray_ing, Come they to work at the crook and the churn,

f coun - try-men they tru - ly are Un - com - mon_ly pe_cu - li_ar In

F. Gts. All the en_joy_ment of their em_ploy_ment We are ex_ceed_ing_ly an_xious to learn.

M. Gts. what a town cos_tu - mi_er In_forms us is a smock - frock; We

CHO. All the en_joy_ment of our em_ploy_ment They are ex_ceed_ing_ly an_xious to learn.

what a town cos_tu - mi_er In_forms them is a smock - frock: They

F. Gts.

How do you han_dle a fork when you're hay _ ing? How do you manage when milk_ing a cow?

M. Gts.

don't know what to do with it, But still we're go _ ing through with it, Al_

CHO.

How do you han_dle a fork when you're hay _ ing? How do you manage when milk_ing a cow?

don't know what to do with it, But still they're go _ ing through with it; Al_

F. Gts.

Is_n't it charm_ing go_ing a_farm_ing, When you have some_bo_dy shew_ing you how!

M. Gts.

_ though the pros _ pect's gloom _ i _ er than a _ ny_thing we've met yet!

CHO.

Is_n't it charm_ing go_ing a_farm_ing, When you have some_bo_dy shew_ing you how!

_ though the pros _ pect's gloom _ i _ er than a _ ny_thing they've met yet!

CHO.

Ne_ver has been Such a thing seen, Such a ____ thing

Ne_ver has been Such a thing seen, Such a ____ thing

DANCE FINISHES

GIRLS CURTSEY TO MALE GUESTS WHO BOW

GIRLS WITH BACKS TO AUDIENCE

GUESTS PAIR OFF

AND WATCH SOLO DANCE

CHO.

seen. ____ || Curtsey.

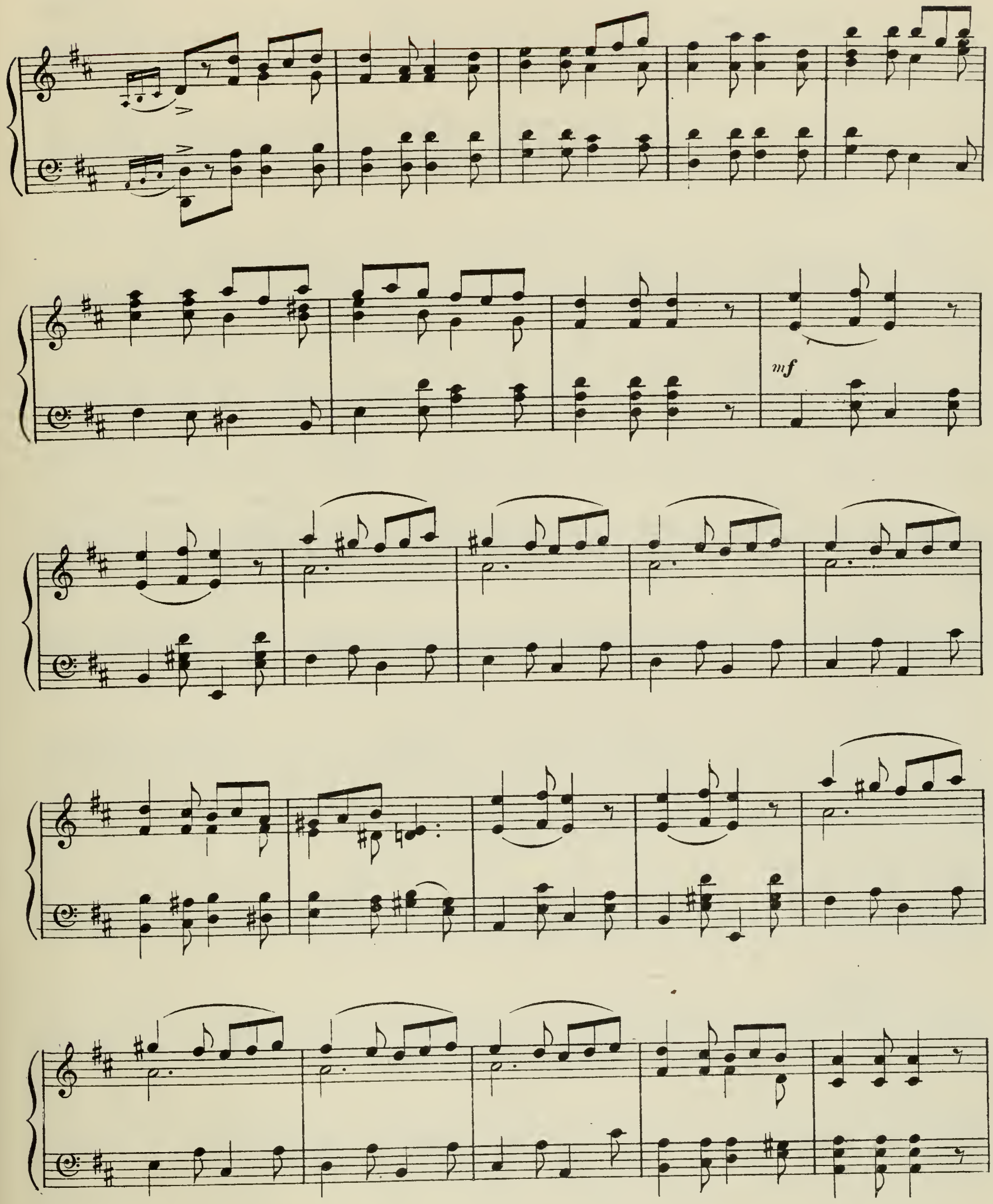
seen. ____

DANCE.

Allegro.

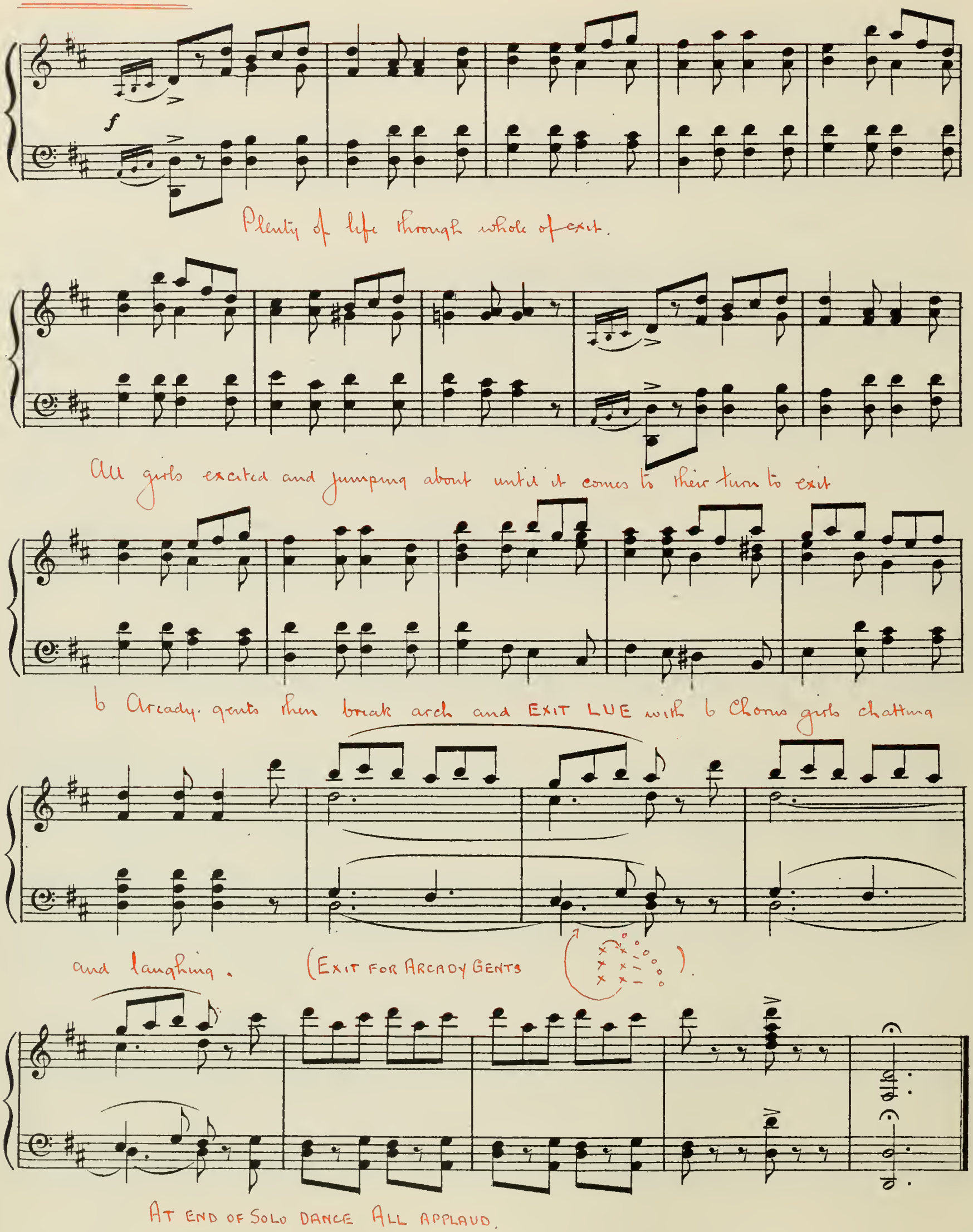
f

CUE FOR EXIT "You shall milk our Moggy"



For chorus exit Gents make archway up C with Rakes
Mrs Quinton Raikes and Sir Joseph Verity go through it and
off L 2 E followed by Arcady Ladies

CHORUS EXIT.



CUE. "When we were both little country chicks"

LC RC

No 10.

DUET.–(Barry and Sophie.)

"TWO LITTLE CHICKS."

3. Verses

During opening symphony put on feathers.

Words and Music by PAUL A. RUBENS.

Moderato.

Barry.

Piano.

f

Barry comes round in a circle to C from R.

1. BAR. Two lit - tle chicks lived in a farm - yard, Hap - py as chicks can be;

p

Hands on hips
Slow walk down

Look disdainfully at Barry

SOPH. She was a Dork - ing proud - ly stalk - ing, On - ly a ban - tam he.

rall:

Come to C Head up – Lift feet high – Rub up against her.

a tempo

BAR. He was a most su - per - ior ban - tam, And he a - dored her true;

Turn on him

Head down and up.

SOPH. But she was proud, And cried out a-loud, "Now what in the world are you?"

Both scrape foot on ground all through refrain

REFRAIN.

BAR. "Chick, chick, chick, chick, won't you mar-ry me, chick? Be my lit-tle wife," said he;

sempre staccato

Shake head and trip away R.C

SOPH "Chick, chick, chick, chick," ~~SOPH.~~ You're a ve-ry free chick; Wait a lit-tle bit," said she.

Trip after her

Peck

rall:

BAR "Give me one kiss," Said the lit-tle he chick. What is more, he kissed her too.

rall:

Shakes herself

a tempo

Runs at him - to backs. (Don't sing this. Imitate loudly)

SOPH. "Let me be, chick," said the she chick, "Cock-a-doo-dle; that-'ll doo-dle do!"

a tempo

Jump up stage and turn
He goes to L she goes to R.

Come down Side
8 slow steps (2 in a bar)

2. SOPH. These lit-tle chicks
3. BAR. Both lit-tle chicks

f *p*

Went up to Lon - don, Off to the smith - field show;
Came back from Lon - don, Back to their home once more,

Stand up

Run to him

She ve - ry gai - ly, Boast - ed dai - ly, "I'll get a prize, you know!"
He cock - a - hoop - y, She ra - ther croup - y, Felt ve - ry sick and sore.

rall:

Proud

DEPRESSED

(Throaty)

rall:

She looks amazed. He stands perfectly placid.

SOPH. To her a - maze - ment, Bold lit - tle ban - tam, *He* car - ried off first
BAR. But lit - tle ban - tam, Was so for - giv - ing, SOPH. Of - fered his claw a -

He to her

prize; BAR. "What car - ries weight, I beg to state, Is
- gain. Both in the church, Soon took their perch, Then

Jump and Nestle

Turns his head to her

REFRAIN. Scraping foot on ground

plen - ty of blood not size!"
off to the South by train!

BAR. "Chick, chick, chick, chick, Won't you mar - ry me, chick?

Run down C.

staccato

SHAKE HEAD

BAR. "Be my lit - tle wife," said he;

SOPH "Chick, chick, chick, chick,"

TRIP AWAY

SOPH. "You're a ve - ry free chick; Wait a lit - tle bit," said she.

TRIP AFTER HER

Peck.

rall:

BAR. "Give me one kiss," Said the lit - tle he chick. What is more, he kissed her too.

rall:

SHAKES HERSELF

a tempo

SOPH. "Let me be, chick," Said the she chick, "Cock - a - doo - dle, that - 'll doo - dle do!"

She Relented B and Consented

BOTH

a tempo

Encore Repeat Dance

1st 4 Bars very slowly.

DANCE.

Up to time

mf

mf

p

staccato

Noise and scraping fat RC facing RIE
SOPHY GIVES LOUD CROW
BARRY "Shut up you fool you're a hen" then exit
"Shut up you hen you're a fool"

FOR ENCORE

ff

Cue. "Under the Deodar"

No. 11.

SONG. (Princess.)

"UNDER THE DEODAR."

Somewhat snakelike solemn attitudes with arms all through.

Piano.

mf

Spread hands in front. Hand above head.

PRSS.

O - ver the mountain pass - es, Un - der the peaks of snow,

p

Clasp slowly

PRSS.

For - est and lawn, close to the dawn, That is the land I

R. hand out and move R.C.

PRSS.

know. Mea - dows of wav - ing grass - es,

PRSS.

Won-der-ful woods a - bove— There would I be, o - ver the sea,

Open arms

Hand up

rall. a tempo

PRSS.

There with the one I love. Un - der the de - o - dar,

rall. p a tempo

Turn and point up stage Ped. * Ped. * Clasp hand to heart

PRSS.

Up in the hills a - far, Hearts may be lost,

f

cresc. mf

Ped. * Ped. *

dim. p rit.

PRSS.

fates may be crossed, Un - der the de - o - dar.

dim. poco rit.

Ped. * Ped. *

Walk to R and back to C.

PRSS.

mf

Walk to L.C. Turn to R. hand movement.

PRSS.

How I could wish to wan-der Out in the for-est dim,

p

Clasp Point off R.

PRSS.

Some-where un-known, ~~al~~-~~most~~ a-~~lone~~, ~~All~~ ~~by~~ my-self ~~with~~

THERE WOULD I ROAM ON-LY AND

Point to front.

PRSS.

him! Then, when the sun set yon-der,

Clasp – step forward

PRSS.

Red on the ridge of pine, "Dear," I would say, "take me to-day;

Arms wide

Hand up

rall. *a tempo*

PRSS.

This is your realm and mine!" Un - der the de - o - dar,

rall. *p a tempo*

Walk slowly to L

PRSS.

Lit by the eve-ning star, How I could rest, held to his breast, Un - der the de - o -

f *dim.* *rit.*

cresc. *mf* *dim.* *poco rit.*

PRSS.

- dar, The de - o - dar, a - far.

rit. *mf* *f*

Exit L.I.E. Hand up.

p rit. *f* *p* *con gva.*

Cue. "They're cheering young Challoner"

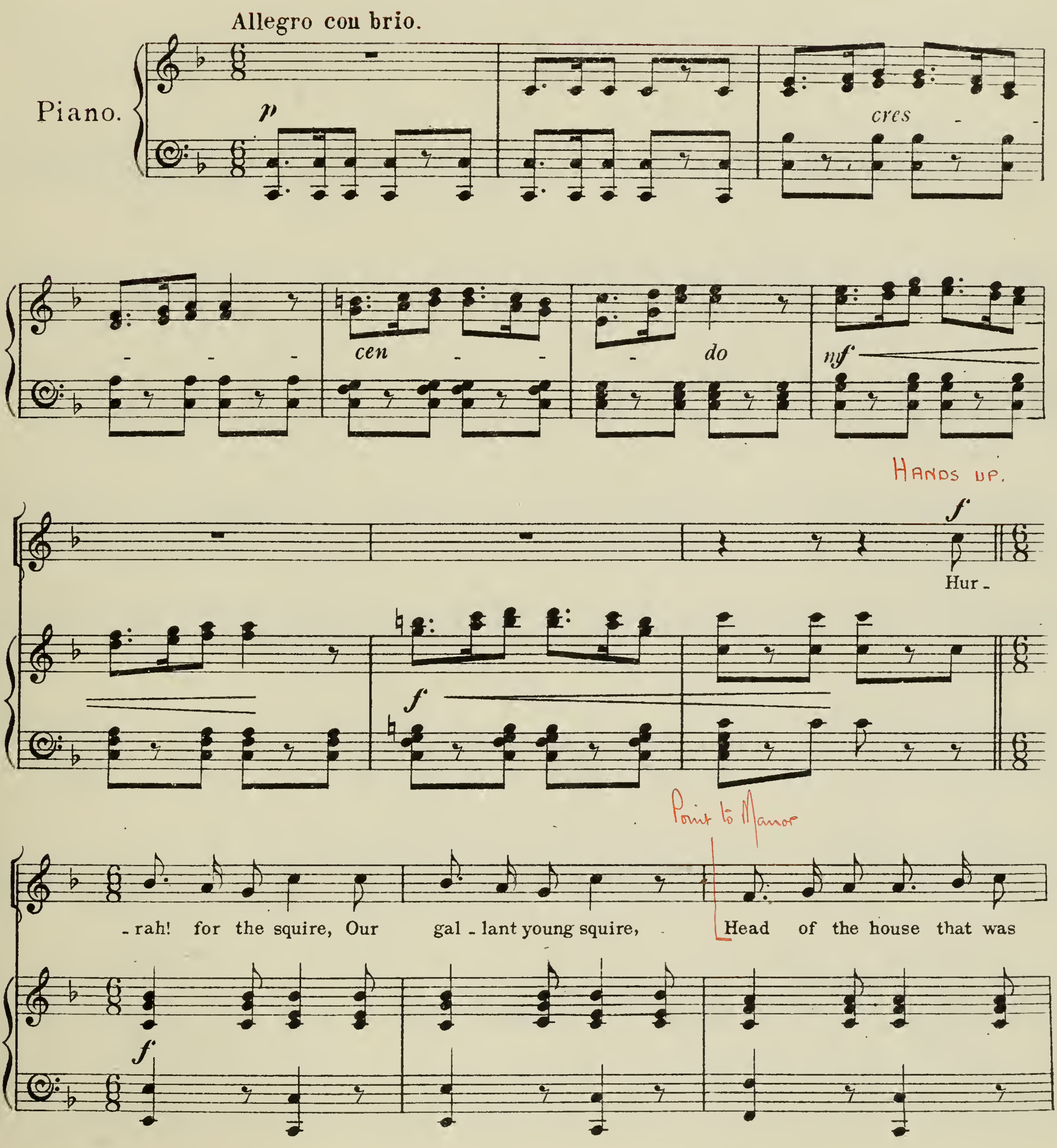
No 12.

FINALE ACT I.

Chorus Run on Cheering. to Stock Positions.

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.



Up stage, hands to C.

Hands in air

Clasp hands

CHO.

head of the shire! We'll hear him and cheer him With heart and with soul, And

head of the shire! We'll hear him and cheer him With heart and with soul, And

Run across stage to stock positions

Make a gangway down C for Challoner to enter with 2 or 3 girls.

CHO.

bring him in safe at the head of the poll! Chal - o - ner

bring him in safe at the head of the poll! Chal - o - ner

Ped.

Hands in air

ENTER GEOFFREY CHORUS CHEER.

Moderato.

GEOFFREY.

CHO.

for ev - er!

for ev - er!

Geoffrey shakes hands with one or two chorus men who gather round.

Moderato.

All Semicircle round Geoffrey C.

p

Ped.

GEO.

thank you for your wel_come, friends, I know you'll do your part for me, And

GEO.

Aside

if I go to Parl_iament, I'll try to serve you there. So now I'll find my

GEO.

love and ask if she has yet a heart for me, For I have fame and

Geoffrey is going off L2E when PRINCESS ENTERS with Attendants and stops him

GEO.

rit.

for_tune and a home for her to share!

Chorus go into groups and discuss.

rit.

a tempo

Attendants.

Princess

Geoffrey

Geoffrey sees Princess and turns away
She stops him and puts hand on his shoulder

Allegro.

PRINCESS. C.

I am

ff

Hands extended | Clasp hands | Extend R hand

PRSS.

free, And can dis - cov - er All the love I bear my lo - ver. As the

p

Turn to front
Hand still out.

Hand slowly into air

PRSS.

deer that seeks the ri - ver, As the pil - grim at the shrine, I de -

Turn to Geoffrey | Make move to Geoffrey | As moves slightly away.

PRSS.

- sire you, I a - dore you, And I lay my love be - fore you, Take the

She puts her hands on his shoulders.

PRSS.

gift, take the gi - ver___ Take gift and gi - ver, And be

cresc.

She appeals. He turns and takes her hands down

PRSS.

lord_____ of me_____ and

f

Chorus look on with surprise
Princess walks down L. Turns away disappointed

GEOFFREY. RC.

PRSS.

- mine! _____ Your ap -

dim. *p*

Salute.

GEO.

- pro - val, fond and fer - vent, O - ver - pays your hum - ble ser - vant, And I

Hand up and turn slightly away

GEO.

wish that I could ren - der such an an - swer as is due!. But a -

Turn and point up stage

GEO.

- las! my pub - lic du - ty Calls me from the side of

Geoffrey comes back C to Princess

GEO.

beau - ty, Do not think me rude, un -

GEO.

- ten - der, If I have to part from

rall.

rall.

NAN and MARJORIE ENTER from COTTAGE and stand a little on stage to see Geoffrey kiss the Princesses hand, which he does quite formally. Marjorie is heart broken and Nan leads her into Cottage comforting her. Princess makes passionate move to Geoffrey. He puts his hand up and then repents a bit and goes back to kiss her hand. Then exits LIE followed by Princess and attendants.

GEO. *a tempo*

you

CHORUS. *mp*

We can clear - - ly tell That she

We can clear - - ly tell That she

a tempo

mp

CHO.

loves him well. Is it real - - ly true That he

loves him well. Is it real - - ly true That he

CHO.

loves her too?

loves her too?

mf

dim.

Allegro vivace.

f

f NAN.

What does she mean By

p

NAN.

com_ing be_tween A dear lit_tle lass and her lo_ver?___ Let her go back And

NAN.

pick up a black, A De - von - shire match is a - bove her!

PRINCESS.

f

Who may this be That's mock - ing at me? Pray si - lence this in - so - lent

PRSS.

pea - sant! If I in - cline To a man, he is mine, And

PRSS.

no - bo - dy el - se's at pre - sent!

CHO.

p

What does she mean

p

What does she mean

CHO. Com - ing be - tween? Let her go back, Pick up a black!

Com - ing be - tween? Let her go back, Pick up a black!

PRINCESS. *f*

Who may this

cresc. *mf*

CHO. What does she mean Com - ing be - tween? Let her go back,

cresc. *mf*

What does she mean Com - ing be - tween? Let her go back,

cresc. *mf*

PRSS. be Mock - ing at me, at

CHO. Pick up a black, Let her go back, Pick up a black, a

Pick up a black, Let her go back, Pick up a black, a

PRSS.

me? Be qui - et! I could

NAN.

He does - n't care for you, I will swear! I won't!

CHO.

black!

black!

PRSS.

kill you now! Shame - less one, go!

NAN.

Will you now? I'll

NAN.

ne - ver do so For an - y black fo - reign - ers out of a show!

CHO.

f

That is the sort, You tell it her short, Don't let her go on do - mi -

f

That is the sort, You tell it her short, Don't let her go on do - mi -

CHO.

- neer - ing - ly, jeer - ing - ly, Each have your say, And we'll see fair play, For

- neer - ing - ly, jeer - ing - ly, Each have your say, And we'll see fair play, For

CHO.

"say what you mean" is the De - von - shire, De - von - shire way. *p* That is the

"say what you mean" is the De - von - shire, De - von - shire way. *p* That is the

p

PRSS. *f*

Who may ___ this ___ per - son ___ be mock-ing at

NAN. *f*

What does ___ this ___ la - dy ___ mean com-ing be-

CHO.

sort, Tell it her short, Each have your say, We'll see fair play, That is the

sort, Tell it her short, Each have your say, We'll see fair play, That is the

PRSS.

me? Who may ___ this ___ per - - son ___

NAN.

- tween? What does ___ this ___ la - - dy ___

CHO.

sort, Tell it her short, Each have your say, We'll see fair

sort, Tell it her short, Each have your say, We'll see fair

PRSS.

be mock_ing at me? Who may this be mock_ing at me? Who may this

NAN.

mean com_ing be - tween? What does she mean com_ing be - tween? What does she

CHO.

play, We'll see fair play. That is the sort, Tell it her short, That is the

play, We'll see fair play. That is the sort, Tell it her short, That is the

f

PRSS.

be mock_ing at me? Who may this be that is mock_ing at,

NAN.

mean com_ing be - tween? What does she mean with her com_ing be -

CHO.

sort, Tell it her short! "Say what you mean" is the De_von_shire,

sort, Tell it her short! "Say what you mean" is the De_von_shire,

PRSS.

mock_ing at, mock_ing at me? Who may

NAN.

_ tween, with her com_ing be _ tween? What does

CHO.

De _ von_shire, De_von_shire way! Say what

De _ von_shire, De_von_shire way! Say what

Ped. *

PRSS.

this be?

NAN.

she mean?

CHO.

you mean.

you mean.

ff

Marjorie enters from Cottage wearing cloak. with Nan. She is very forlorn and stands c. facing audience holding Nan's hands. (Nan on her R with back to audience) Marjorie is really singing now to Nan.

Cadenza *lento*

Hand to breast

Moderato.

MARJORIE.

Ah, now I

This bar is repeated for Marjorie's entrance

p

Shake head

Clasp hands

MAR. see Why he was cold to

Backing a little and hand to face.

MAR. me! I saw him stand ——— By

Pointing to L

Stagger to C.

MAV.

her and kiss her hand. He loves me not, and

CHORUS. slowly move to position leaving stage C clear

Hand slowly drop to side

NAN EXITS to COTTAGE

MAV.

rit.

I Have but to say good - bye! Fare -

p *rit.*

To chorus

Slow turn to R. Point to Cottage.

Clasp hands in front and look down.

Andante non troppo lento.

MAV.

- well, old cot - tage door, And

CHO.

p

She says fare-well!

p

She says fare-well!

Andante non troppo lento.

p

Looks L and then to C.

Bring heads and hands up.

MAV. all I loved be - fore; With

CHO. She says fare-well!

She says fare-well!

Hands to heart

Hands to head

Hands slowly extended.

MAV. heart grown sad and old - er, I

CHO. Fare -

Fare -

Chorus in Position for Marjorie's Exit

MAV. go and come no more.

CHO. - well. Ah! fare - well! Fare -

mf

- well. Ah! fare - well! Fare -

mf

At each of these breaks for Marjorie she walks up stage C.

Chorus. – 3 steps forward.

VAV. *mf* Ah! now I

CHO. well, may life be fair Be -

① ② ③

well, may life be fair Be -

mf

Ped. * Ped. *

Chorus – 3 steps back

Hands slowly above heads

VAV. see! Ah! now I

CHO. fore you ev - 'ry - where. But

① ② ③

fore you ev - 'ry - where. But

Ped. * Ped. *

Marjoni turns to Cottage.

One foot forward and clasp.

VAV.

see! Ah! fare -

cresc.

CHO.

if the world grows cold - er, Come

cresc.

if the world grows cold - er, Come

cresc.

Ped. * Ped. * Ped. * Ped. *

All both hands extended

Marjoni gradually working up stage

VAV.

- well. Fare -

CHO.

back our lot to share. Fare -

back our lot to share. Fare -

Ped. * Ped. * Ped. * Ped. * Ped. *

Hands slowly drop and turn R.

Turns hands to audience

MAV.

f *dim.*

- well, fare - well, fare - well,

CHO.

f *dim.*

- well, fare - well, fare - well, fare -

f *dim.*

- well, fare - well, fare -

f *dim.*

Ped. Ped.

Turn front

Marjoni up L by here

All swing hands out to Marjoni up L

Extend L hand above head - bury face in hands and EXIT LUE

CHORUS. Run up to LUE and look after he

MAV.

rall. *p* *f*

fare - well, fare - well!

Pause held.

CHO.

p *rall.* *f*

- well, fare - well!

p *rall.* *f*

- well, fare - well!

p *rall.* *f* *dim.*

Allegro moderato.

mf

BARRY.

Come on, sir, ev - 'ry - -

p

BAR. - thing's ar - ranged, You're sure of your e - lec - - - tion. The

BAR.

fair Prin - cess her mind has changed, And of - fers her af -

BAR.

- fec - - tion. She's ve - ry nice, al - though as hot as

BAR.

O - ri - en - tal cur - - ry; So take her hand, You'll

BAR.

save a lot of wor - ry, of wor - ry!

NAN ENTERS from COTTAGE and STANDS RC. GEOFFREY ENTERS L1E runs into Nan who takes his arm and brings him down stage

PRINCESS and ATTENDANTS ENTER L2E and stand L front

Tempo di Valse.

CHO. They'll make him King! Who ev_er heard of such a thing?

They'll make him King! Who ev_er heard of such a thing?

dim.

To Geoffrey C

NAN. Speak and tell us plain - ly, Let the truth be known!

Point to Princess

NAN. — Will you choose a roy - al reign, Leave your

Point to Cottage

Princess comes up to LC towards Geoffrey

GEOFFREY.

NAN. lit - tle love a - gain? No, they of - fer vain - ly

CHORUS Remain Same Positions

GEO. Beau - ty and a throne; 'Tis the girl I loved be -

Geoffrey EXITS to Cottage. Calls "Marjorie"

Man very pleased goes to Princess and fees

GEO. - fore I love for ev - er - more.

CHO. That is plain. Such a

That is plain. Such a

Man edging Princess back to her place L front.

CHO. match, as this Could not give you bliss, Though you reign. In your

match, as this Could not give you bliss, Though you reign. In your

※ At repeat Geoffrey re-enters hurriedly and agitatedly - speaks with Nan as to where Marjorie is. Just before Princess's solo, Geoffrey having been told by Nan, starts to follow Marjorie L U E but Princess gets in his way (C½ up) and sings from there, R and out.

CHO.

pomp and pride With a love - ly

pomp and pride With a love - - ly

※

1. 2.

CHO.

bride That is bride

bride That is bride

Geoff. × Princess

Nan

mf PRINCESS.

Though I scorn to im - por - tune, I shall

p

CHO.

It is plain a

p

It is plain a

p

PRSS.

still have my will

CHO.

match like this

match like this

PRSS.

Why not wel - come your for - - tune

CHO.

Could not give

Could not give

Princess works down to L front.

PRSS.

While you can, Fool - - ish man?

CHO.

you mar - - - riage bliss.

you mar - - - riage bliss.

PRSS.

Fool - ish man! Fool - ish man!

PRSS.

Fool - ish man! Ah! Ah!

f NAN.

Ah! Ah!

PRSS.

NAN.

Ah!

Ah!

f GEOFFREY.

You may of - fer beau - - ty, And a crown and

CHO.

f You may of - fer beau - - ty, And a crown and

f You may of - fer beau - - ty, And a crown and

f

PRSS. I'm a queen to be o - beyed, He will

NAN. But the heart will be o - beyed, He will

GEO. throne. But the heart will be o - beyed, I will

CHO. throne. But the heart will be o - beyed, He will

throne. But the heart will be o - beyed, He will

PRSS. wed a De - von maid, He will come in du - - ty,

NAN. wed a De - von maid, De - von, do your du - - ty,

GEO. wed a De - von maid, De - von, do your du - - ty,

CHO. wed a De - von maid, De - von, do your du - - ty,

wed a De - von maid, De - von, do your du - - ty,

PRS. Back to me a - lone. Round the roll - ing

NAN. Leave the rest a - lone. Round the roll - ing

GEO. Leave the rest a - lone. Round the roll - ing

CHO. Leave the rest a - lone. Round the roll - ing

Leave the rest a - lone. Round the roll - ing

PRS. world we'll roam, And love and reign at home.

NAN. world we'll roam, But love and wed at home.

GEO. world we'll roam, But love and wed at home.

CHO. world we'll roam, But love and wed at home.

world we'll roam, But love and wed at home.

PRSS.
Round the roll - ing world we'll roam, Round the roll - ing

NAN.
Round the roll - ing world you roam, Round the roll - ing

GEO.
Round the roll - ing world you roam, Round the roll - ing

CHO.
Round the roll - ing world you roam, Round the roll - ing

Round the roll - ing world you roam, Round the roll - ing

PRSS.
p *poco a poco cre -*
world we'll roam, And love and reign,

NAN.
p
world you roam, But love and wed,

GEO.
p
world you roam, But love and wed,

CHO.
p *poco a poco cre -*
world you roam, But love and wed,

p
world you roam, But love and wed,

p *poco a poco cre -*

PRSS. — *scen* — *do*

Love and reign, Love and

NAN.

Love and wed, Love and

GEO.

Love and wed, Love and

CHO. — *scen* — *do*

Love and wed, Love and

Love and wed, Love and

scen — *do*

PRSS. — *f* — *allargando*

reign at home, at

NAN. — *f*

wed at home, at

GEO. — *f*

wed at home, at

CHO. — *f* — *allargando*

wed at home, at

wed at home, at

f — *allargando*

1st Curtain. All same position

PRSS. *accel.* home.

NAN. home.

GEO. home.

CHO. *accel.* home. home.

ff *accel.*

2nd Curtain Geoffrey up L looking off – Princess with fists clenched Down C

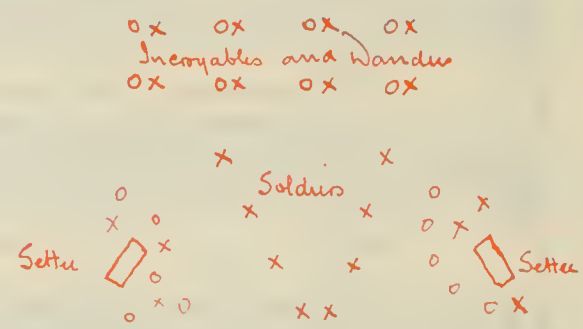
as if to walk up to him. Nan barring her way hands on hips.

END OF ACT I

Lord Lady Anchester receiving guests up C
Other guests are grouped about stage.

Act II.

Positions at opening



No. 13. OPENING CHORUS.

Curtain

Allegro.

Piano.

f *mf*

As curtain rises Soldiers Bow. Then about turn faces to audience. Cross through lines and Bow again

f

mf

cres: *f* *p*

Soldiers move to back of stage.

Girls move down

cres:

Soldiers

Soldiers

R hand extended in front

Turn R hands

CHO.

From se - ven - teen - nine - ty -

From se - ven - teen - nine - ty

Spread R Hands. Turn L hands

R. hand to head. Index finger

CHO.

- five — To se - ven - teen - nine - ty - nine — Re - pub - li - can France would

- five — To se - ven - teen - nine - ty - nine — Re - pub - li - can France would

Take dress in hand

Point R foot

Move R foot

Both hands down frocks

CHO.

dress for a dance In fash - ions ex - treme - ly fine — And

dress for a dance In fash - ions ex - treme - ly fine — And

R Incline
Pull selves up and
Hands behind

Reverse to L
Incline
Same Bus.

CHO.

keep - ing their style a - live, Ar - rayed in the garb we are The

keep - ing their style a - live, Ar - rayed in the garb we are The

Men bow

Girls Curtsey.

CHO.

brave and the fair would prob - ab - ly wear In days of the Di - rec - toire, The

brave and the fair would prob - ab - ly wear In days of the Di - rec - toire, The

Girls to R of to leave clear
stage for Impromptu

CHO.

brave and the fair would prob - ab - ly wear In days of the Di - rec - toire.

brave and the fair would prob - ab - ly wear In days of the Di - rec - toire.

f

mf

Tempo di Valse.

mf *dim.*

LADIES (in Greek Dress.)

mf

The la_dies ac_count_ed the smart_est Would

Ladies.

put on a garb that was Greek, As planned by some pa_tri_ot ar_tist

Ladies.

Whose class_ics were sad_ly to seek And some of the beau_ties, be_

Ped. *

Ladies.

tween us, Who dressed by the class_i_cal rule As_

Ped. * Ped. * Ped. *

Ladies.

sumed a cos - tume à la Ve - nus, Con - sist - ing of tights and of

Ladies.

tulle — We have - n't the cheek To be so an - tique — So

p

Ladies.

this is our style of Di - rec - to - ry Greek. They have - n't the cheek To

TUTTI.

mf

mf

mf

CHO.

be so an - tique, So this is their style of Di - rec - to - ry Greek!

f

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Moderato.

LADIES. (Incroyables)

Nous sommes les In - croy - a - bles,—

Opt. You notice our fancy dresses

GENTLEMEN (Dandies.)

Nous

The following 27 bars are not in band parts.

our

dim: *p* *grazioso*

Ladies.

Très bel - les et très ai - ma - bles,

Back fetching costume expresses

Gen.

sommes les Mus - ca - dins,— Très é - lé - gants et très

tricks and our frills so fine

The latest word in de-

Ladies.

Dou - ces com - me Cy - the - ré - e,— Nous char - mons les ci - ta -

In fashion from every nation

We twirl on our partners

Gen.

fins,—

-sign

Ladies.

- dins.

Men.

Nous, la jeu.nes - se do - ré - e,— As - som - mons les Ja - co -

f *p rall.*

Ladies.

Par les dieux et les di - a - bles,— Nous som.mes les In - croy -

f

Men.

- bins. Par les dieux et les di - a - bles,—

mf *p rall*

Ladies.

- a - bles!

Men.

mf *a tempo*

8 Soldiers advance in two lines
Girls form into 4 lines behind them

Allegro marziale.

ALL MARK TIME

MEN come down in March time and full stage.

SOLDIERS.

mf

When the ~~Fa-ther-land's~~ Country is in dan - ger From the

f *p*

Lunge on R Incline

Half draw swords Sheath swords Bus

SOL.

le - gions of the foe, We will go to face the stran-ger, You will cheer us as we go, As we

Girls come down Smart step Clap hands in front Bus

p ALL.

We come, we come To the drum As it rat - tles rat - tat -

p

SOL.

tramp to the camp and the foe! We come, we come To the drum As it rat - tles rat - tat -

Men March R & L and up stage behind girls

Soldiers come down in twos between lines of girls

Soldiers pivot || and turn

ALL.

- tat - a - tat - a - tat! And

- tat - a - tat - a - tat! We're a sol - dier band in heart and hand, And

Soldiers march up between girls

Sold. Turn

|| All come down in line

ALL.

we in our heart and hat So march to war and glo - ry And a

you in your heart and hat So march to war and glo - ry And a

All R incline and point R hands

ALL.

name in song and sto - ry That was the road that the sol - dier showed In the

name in song and sto - ry That was the road that the sol - dier showed In the

All march to L

About Turn

ALL.

days of the Di - rec - to - - ry! So march to war and glo - ry— And a

f

days of the Di - rec - to - - ry! So march to war and glo - ry— And a

f

Ped. ✻

March R. Turn Back up.

ALL.

name in song and sto - ry——— That was the road that the sol - dier showed In the

name in song and sto - ry——— That was the road that the sol - dier showed In the

March down. Big finish. Picture.

Incorrigibles kneeling in front. More girls standing behind and behind these girls the Soldier standing

rall.

ALL.

days of the Di - rec - to - - - ry.———

days of the Di - rec - to - - - ry.———

rall.

No. 14.

SONG. (Sophie.)

"MY PARTNERS."

Words by
ADRIAN ROSS.

Music by
ARTHUR BRUHNS.

Tempo di Polka.

Sophie.

Piano.

f stacc. *p* *sf*

SOPH.

mf *sf* *sf* *p*

1. I'm
2. I

SOPH.

quite the most at - trac - tive Of all the girls they say; I've
looked so smart and pret - ty, I caught a mil - lion - aire, A

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SOPH.

part-ners young and ac-tive, I've part-ners old and gay, A
mon-arch in the ci-ty, A lord of stock and share, We

SOPH.

few min-utes since I polked with a Prince, Who told me *such* a sto-ry! And
danc'd for a bit and then had to sit, He tore my skirt so bad-ly; But

stacc.

poco a poco cresc. e ritard-ando.

SOPH.

then a young peer made love in my ear, In that con-ser-va-
I did-n't fret, he said he would get An-o-ther for me

poco a poco cresc. e ritard-ando.

SOPH.

rit. *Tempo* *rit.*

-tor-y! And he said, yes, he said, oh! He said "We're hav-ing
glad-ly! And he said, yes, he said, oh! He said "I dink you're

mf *p stacc.* *rit.*

a tempo

SOPH.

aw - f'lly, beast - ly, rot - ten sort of wea - ther, What
quite as nice a girl I ne - ver spoke to, I

Very light

SOPH.

wea - ther! Oh, rot! I think the summer's gone and got for -
dink so, You see! You call at mine ho - tel at eight pre -

SOPH.

- got - ten, I call it reg - ul - ar - ly jol - ly,
- cise - ly, I have some di - a - monds that fit you

SOPH.

rot - ten! I say, we seem to get on ra - ther well to -
nice - ly, I fall in love with you, I say it is no

SOPH.

- ge - ther, To - ge - ther, why
joke, too, As hot as can

poco a poco cres - cen - do e

SOPH.

not? Sup - pose we say we'll go and both get
be, So come and dine with me at eight,— the

ac - cel - er - an - do

SOPH.

mar - ried, It would be rip - ping fun, eh
Carl - ton,— You ask for Mos - en - stein, dot's

1. CHO. *pp* 2. D. C. 𝄋

SOPH.

what? We're hav - ing what?
me! I dink you're me!

pp

sf *molto staccato*

sf

D. C. 𝄋

SOPH.

mf

3. I waltzed with some - one late - ly, Of
4. A French - man begged and prayed me To
5. To sup - per I was ta - ken; The

sf *p*

SOPH.

quite an - o - ther sort, A youth who went in
give him just a dance; The com - pli - ments he
man with whom I went, Was ab - so - lute - ly

SOPH.

great - ly For ev' - ry kind of sport! He
paid me Are on - ly made in France. He
sha - ken With end - less mer - ri - ment; He

SOPH.

swung me a - round And quite off the ground, So ve - ry en - er - get - ic, And
said I was *chic* And quite *mag - ni - fique,* All Pa - ris would in - form us; My
spilt ev - 'ry thing He start - ed to bring, And begged my par - don af - ter, And

stacc.

poco a poco cresc. e ritard - ando.

SOPH.

talked, all a - long, Of Bridge and Ping - pong, And ev - 'ry - thing ath -
face and my dress Had made a suc - cess, So great but most e -
sent cham - pagne All o - ver my train By burst - ing in - to

poco a poco cresc. e ritard - ando.

rit. *Tempo* *rit.*

SOPH.

- let - ic! And he said— yes, he said— oh! he said— "I say do
- nor - mous, And he said— yes, he said— oh! he said— "I can - not
laugh - ter, And he said— yes, he said— oh! he said— "Ha ha ha

mf

p stacc.
rit.

SOPH

a tempo

you like rub - ber fill - ing for a golf ball, I'm on it I
tell ze grand *A - mour* of vich I love you, It makes me to
ha ha ha ha ha, I can't help laugh - ing! Beg par - don, you

Very light.

SOPH

am! I use a Has - kell and I've got quite
die! I love you ter - ri - bly too much, yes
know; I'm aw - f'lly sor - ry, did - n't see you

SOPH

clas - sy, I take the hole in three without a bras - sy Did you see
ra - zer! I ask your hand to Mis - ter Sir your fa - zer! Zo I am
near it! Just heard a fun - ny sto - ry, did you hear it? You know, a

Trim - per when I caught him off an off ball, He faint - ed, no
Count and my *fa - mille* is far a - bove you, All zat is my
fel - low, ha ha ha ha ha, a fel - low, Was go - ing just

poco a poco cres - cen - do e ac - cel - er - an -

SOPH.

sham! Just lend your fan, I'll show you how he hit it, I say, I've
eye! Your fa - zer give ze mon - ey and we mar - ry, You 'ave no
so, When, ha ha, met a girl, it's aw - f'lly fun - ny! And said, ha,

do

SOPH.

1 & 2. (CHO) *pp* 3. *D. S.*

bro - ken it, I,— oh!" I say, do oh!
mon - ey! oh! good - bye!" I can - not -bye!
ha, ha, ha, ho, ho!" Ha, ha, ha, ho!

pp

sf molto staccato

sf

D. S.

Nº 15.

OCTET.— (Nan, Princess, Marjorie, Sophie, Geoffrey, Rajah, Douglas and Renac.)

"THE SEASON."

LIONEL MONCKTON.

Allegro.

Rajah.

Piano.

f

RAJAH.

We are in - vit - ed ev - e - ry-where By peo - ple we can't say

p

GEOFFREY.

RAJ. "No" to! We are de - light - ed you will be there For

MARJORIE.

GEO. we shall be sure to go too! We'll have a dai - ly

NAN.

MAR. ride in the morn And let our e - lec - tric car be Then we will gai - ly

ALL.

NAN. too - tle the horn And drive to the Oaks or Der - by! The

ALL. Der - by, The Der - by, We'll drive to the Oaks or Der - by!

NAN. & PRIN.

mf

The sea - son, the sea - son, We'll

MAR. & SOPH.

mf

The sea - son, the sea - son, We'll

RAJ & REN.

p

Der - by, Der - by, Der - by, The sea - son, the sea - son, We'll

GEOF. & DOU.

p

Der - by, Der - by, Der - by, Der - by, Der - by, Der - by, Der - by, We'll

p

NAN. & PRIN.

get in a set and we'll freeze on, Nev-er stop-ping nev - er slow - ing, Set the

MAR. & SOPH.

get in a set and we'll freeze on, Nev-er stop-ping nev - er slow - ing, Set the

RAJ. & REN.

get in a set and we'll freeze on, Nev-er stop-ping nev - er slow - ing, Set the

GEOF. & DOU.

get in a set and we'll freeze on, Nev-er stop-ping nev - er slow - ing, Set the

NAN. & PRIN.

pace and keep it go - ing! Ah!

MAR. & SOPH.

f

pace and keep it go - ing! The sea - son, the sea - son, You'll be

RAJ. & REN.

f

pace and keep it go - ing! The sea - son, the sea - son, You'll be

GEOF. & DOU.

f

pace and keep it go - ing! The sea - son, the sea - son, You'll be

f

NAN. & PRIN.

Don't ev - er wait for a rea - son, For it's fash - ion's whim To be in the swim At the

MAR. & OPH.

late if you wait for a rea - son, For it's fash - ion's whim To be in the swim At the

RAJ. & REN.

late if you wait for a rea - son, For it's fash - ion's whim To be in the swim At the

GEOF. & DOU.

late if you wait for a rea - son, For it's fash - ion's whim To be in the swim At the

NAN & TRIN

height of the Lon-don sea - - son!

MAR. & SOPH

height of the Lon-don sea - - son!

RAJ & REN

height of the Lon-don sea - - son!

TOF & DOU.

height of the Lon-don sea - - son!

DANCE

f

NAN & PRIN.

MAR. & SOPH.

RAJ. & REN.

GEOF. & DOU.

p

The

p

The

p

The

p

The

p

NAN. & PRIN.

sea - son, the sea - son, We'll get in a set and we'll freeze on, Nev-er

MAR. & SOPH.

sea - son, the sea - son, We'll get in a set and we'll freeze on, Nev-er

RAJ. & REN.

sea - son, the sea - son, We'll get in a set and we'll freeze on, Nev-er

GEOF. & DOU.

sea - son, the sea - son, We'll get in a set and we'll freeze on, Nev-er

NAN. & PRIN.

stop - ping, nev - er slow - ing, Set the pace and keep it go - ing!

MAR. & SOPH.

f

stop - ping, nev - er slow - ing, Set the pace and keep it go - ing! The

RAJ. & REN.

f

stop - ping, nev - er slow - ing, Set the pace and keep it go - ing! The

GEOF. & DOU.

f

stop - ping, nev - er slow - ing, Set the pace and keep it go - ing! The

f

NAN. & PRIN.

Ah! Don't ev - er wait for a

MAR. & SOPH.

sea - son! The sea - son! You'll be late if you wait for a

RAJ. & REN.

sea - son! The sea - son! You'll be late if you wait for a

GEOF. & DOU.

sea - son! The sea - son! You'll be late if you wait for a

NAN. & PRIN.
rea - son, For it's fash - ion's whim To be in the swim At the

MAR. & SOPH.
rea - son, For it's fash - ion's whim To be in the swim At the

RAJ. & REN.
rea - son, For it's fash - ion's whim To be in the swim At the

GEOF. & DOU.
rea - son, For it's fash - ion's whim To be in the swim At the

NAN. & PRIN.
height of the Lon - don sea - son!

MAR. & SOPH.
height of the Lon - don sea - son!

RAJ. & REN.
height of the Lon - don sea - son!

GEOF. & DOU.
height of the Lon - don sea - son!

1st Verse. Sitting on Settee L surrounded by 6 Girls
2nd Verse Sitting on Settee R surrounded by 6 Girls
3rd Verse Down Stage C. standing. surrounded by 6 Girls

No 16.

SONG (Barry.)

Cue. She is a charming woman and so smart.

Chorus repeated.

"ME AND MRS BROWN."

Words and Music by PAUL A. RUBENS.

Allegretto commodo.

Barry.

Piano.

2. She

Hand Bus with give

Hands up

Pout fan

Slowly.

BAR.

1. Mis - sis Brown's a won - der, She's fif - ty - six or more, You'd
loves to tell your for - tune By the tea - leaves in your cup: And
3. Mis - sis Brown's a wo - man With most per - sua - sive pow'rs, And

Eyes wide open

Bus for girls

Screw face up

BAR.

think that she was thir - ty If you did - n't know be - fore; She's
if she does - n't like you I be - lieve she makes it up! She knows
once she starts to ar - gue She will talk to you for hours. She

Fold arms

To girl

BAR.

such a one for scan - dal, That's a thing in which she re - vels, And when
ev - 'ry - bo - dy's in - come And ev - 'ry - bo - dy's past, And she
thinks that Mis - ter Cham - ber - lain Is on - ly roll - ing logs, And that

Hands up

Take girl into Confidence

Shake head sayerly

Says "Dearls" in a saucey way with a little jump and falls off seat and is helped back.

BAR.

we two get to - geth - er, Why, we're "per - fect lit - tle dev - ils!"
knows what Mis - sis Tom - lin - son Is going to call "her last!"
thro' him, Not - ting Hill Is sim - ply go - ing to the dogs!

Raise eyes

Shake head

Quicker.

BAR.

Oh! Mis - sis Brown, Wick - ed Mis - sis Brown. I
Oh! Mis - sis Brown, Shock - ing Mis - sis Brown. She hears
Oh! Mis - sis Brown, Naugh - ty Mis - sis Brown. She-

Solo on repeat

BAR.

re - col - lect the stir she made When first she came to town; Heaps of
ev - 'ry - thing that's going to hap - pen In or out of town: Do you
wrote to Mis - ter Cham - ber - lain When he was up in town! That she'd

In confidence to audience

Eyes wide

All in for repeat

rall. *a tempo*

BAR.

se - crets she has got, And she'll tell you "all the lot" If you
know why Mis - sis Smythe Took that lit - tle place in Hythe? You must
bet an e - ven pound We two girls could talk him round! If he

BAR.

come to tea with me And Mis - sis Brown!
come to tea with me And Mis - sis Brown!
came to tea with me And Mis - sis Brown!

BAR.

~~4. A~~
5. You've

f

Slowly.

BAR.

week a - go last Sun - day A young man came to tea: And
heard of La - dy — — — — — — Oh! my! And
6. Mis - sis Brown i - ma - gines Her fi - gure's ve - ry fine. She

p

BAR.

ev - ry - bo - dy no - ticed He was quite *é - pris* with me So
young Sir Char - lie — — — He's al - ways pass - ing by — He
told me quite in ear - nest Hers was twice as good as mine! — It

BAR.

Mis - sis Brown got - fu - ri - ous And made me feel so small; By
call'd the oth - er eve - ning And stayed for — Oh! no! Mis - sis
stung me to the quick And since that day I've not for - got it; For I

BAR.

tell - ing me that when he left He kiss'd her in the - hall! —
Brown says *she* thinks — But that's a bit too far to go! —
know the fig - ure that she's got, And the shop at which she got it!

Quicker.

BAR.

Oh! Mis - sis Brown, Cru - el Mis - sis Brown! Of
Oh! Mis - sis Brown, Dread - ful Mis - sis Brown! She
Oh! Mis - sis Brown, Bump - tious Mis - sis Brown! Re -

BAR.

course I don't be - lieve it, But I feel so ta - ken down: If you
sent it to the Dai - ly Mail and got ten shil - lings *down!* She will
- mem - ber I have seen her in Her lit - tle dress - ing - gown. If you

rall. *a tempo*

BAR.

think her sto - ry's true, Well, the best thing you can do Is to
tell you all the facts In twelve scenes and sev - en acts, If you
think her fi - gure's real, Talk a - bout a "skin - ny eel!" Just you

ALL EXIT at FINISH

BARRY LIE
GIRLS RUE

BAR.

go and have a look at Mis - sis Brown!
come to tea with me And Mis - sis Brown!
come to tea with me And Mis - sis Brown.

Girls go off laughing and chatting

No. 23.

SONG. (Barry.)

"A DANCE FOR JACK."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Tempo di Marcia.

Barry.

Piano.

f

BAR.

1. Oh! a sail - or loves a chance of a
2. When the girls are at the ball, there are

p

BAR.

part - ner and a dance, When his ship comes in - to port; He can
men to court them all, And they're not so bad per - haps; There are

BAR.

dance as sail_ors do On a deck that dan_ces too, But a ball_rooms more his
Dons who play fine Tars, And Hun_gar_i_an Hus_sars, And our good young friends the

BAR.

sort! And the la_dies far a_way, At Ca_diz or 'Frisco Bay, And the
Japs; There are gal_lant gren_a_diers, And there used to be some peers, Tho' the

BAR.

Eng_lish girls at home, Are par_tic_u_lar_ly glad when they
Yan_kees own them now; But a la_dy you'd de_clare, nev_er

BAR.

see an i_ron clad Dropping an_chor through the foam!
knows that they are there When the sai_lor makes his bow.

BAR.

They will keep a dance for
She will keep her smile for

mf *p* *f*

BAR.

Jack, For there's none can take the floor, Like the
Jack, For there's no - bo - dy can score, Like the

BAR.

sai - lor come a - shore, And the danc - ing girl, Nev - er knows such joy, As to
sai - lor come a - shore, And the fair - est maid, Tho' she looks so coy, Nev - er

BAR.

waltz and whirl with a jol - ly sai - lor boy! *f* CHORUS. They will
feels a - fraid of a jol - ly sai - lor boy! She will

f

CHO.

keep a dance for Jack, For there's
keep her smile for Jack. For there's

CHO.

none can take the floor, Like the sai - lor come a - shore, And the
no - bo - dy can score, Like the sai - lor come a - shore, And the

CHO.

danc - ing girl nev - er knows such joy, As to
fair - est maid, tho' she looks so coy, Nev - er

CHO.

waltz and whirl with a jol - ly sai - lor boy!
feels a - fraid of a jol - ly sai - lor boy!

f

D.C.

f

BAR.

3. But with all the girls a_bout, Jack will keep a sharp look out, For a

p

BAR.

face he can't for - get; Tho' he makes a pret_ty speech, And he

BAR.

takes a turn with each, There is one he waits for yet. When his

BAR.

lit - tle girl ap - pears then a - way to her he steers, Through the

BAR.

dance that sur - ges past, And the la - dies all in vain try to

BAR.

win him back a - gain, For he's found his port at

BAR.

last! She has

mf *p* *f*

BAR.

kept her heart for Jack. She is

BAR.

true for ev - er more, To her sai - lor come a - shore; So it

BAR.

won't be long, Till the bells peal joy, As they

BAR.

ring ding - dong, For the jol - ly sai - lor boy! She has

CHORUS.

f

CHO.

kept her heart for Jack. She is

CHO.

true for ev - er - more, To her sai - lor come a - shore, So it

CHO.

won't be long, Till the bells peal joy, As they

CHO.

ring ding - dong, For the jol - ly sai - lor boy!

f

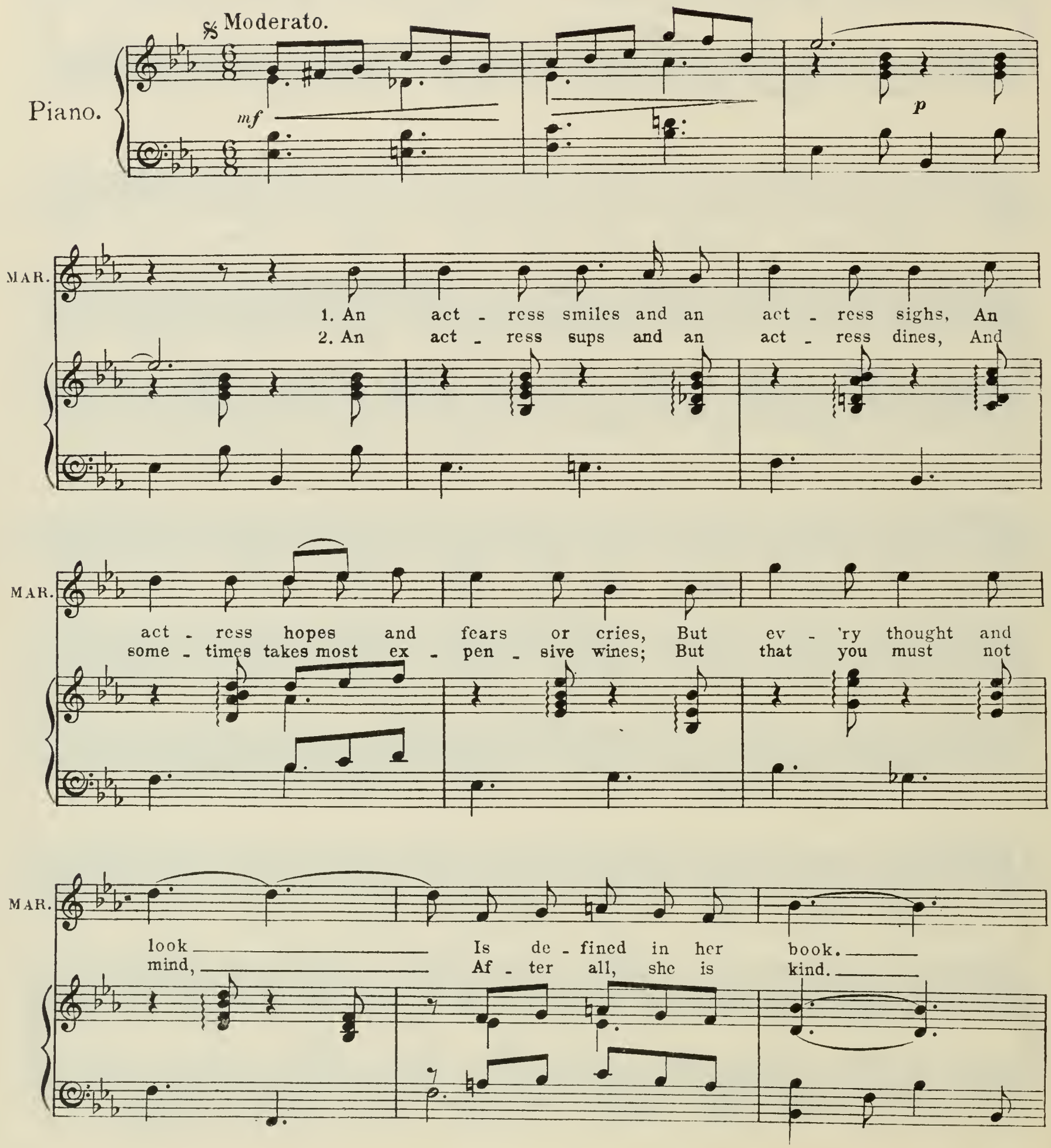
Fine.

No 18.

SONG. (Marjorie.)

"SHE'S ACTING."

Words and Music by PAUL A. RUBENS.



MAR.

What then if she should be sad as night,— 'Tis not the mood of her
She'll hear your trou - bles, and then some day— She'll kiss your tears— a -

MAR.

heart.— What if her way be su - preme - ly bright,—
- way.— Per - haps in the fu - ture she'll make you feel—

MAR.

— It's on - ly her part.—
— That her kiss - es are real.—

REFRAIN.
Slowly and with feeling.

MAR.

1. Don't trust her smiles, Don't trust her wiles, You men must not
2. If from her smile Just for a while You - think that her

MAR.

be too ex - act - - - ing, Don't trust her sighs,
heart you're at - tract - - - ing, Ques - tion her eyes,

MAR.

Don't trust those eyes, She's on - ly an act - ress, She's act - - ing.
And love re - plies, But she's on - ly an act - ress, She's act - - ing.

1.

MAR.

2.

act - - ing. She's act - - ing.
act ing. She's act - - ing.

p rall.

D. C.

MAR.

Tempo I°

mf

p

MAR.

3. But when the cur - tain at night rings down, It brings her free - dom to

MAR.

smile or frown; Her self she may re - veal, Her thoughts need not con -

MAR.

- ceal. *Then* if she greets you with ten - der tone

MAR.

You will glad - ly own, Now that she lays a -

MAR.

side her part, You have found her heart,

REFRAIN.
Slowly and with feeling.

MAR.

Then when you sigh at say-ing "Good-bye," The mo-ment of part-ing pro-tract-

MAR.

-ing, Love growing wise Has op-ened your eyes, She's an actress but *now* is not

MAR.

1. act-ing. 2. act-ing. not act-ing.

p rall.

No 19.

SONG. (Geoffrey.)

"MY LITTLE GIRLIE."

Words by
LEEDHAM BANTOCK.

Music by
FRANK E. TOURS.

Andante.

Geoffrey.

Piano.

mf

rall.

Ped. * Ped. *

GEO.

1. Time pas - ses slow - ly by, My lit - tle Girl - ie— No
2. You've left me all a - lone, My lit - tle Girl - ie— I

p

GEO.

rall. *a tempo*

mat - ter how I try, My lit - tle Girl - ie— I can't for - get the days when we, To -
want you for my own, My lit - tle Girl - ie— You seem to be so far a - way, I

rall. *a tempo*

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GEO.

- ge - ther used to al-ways be- I won-der if you still love me, My darl - ing. I
count the hours un-til the day, When you will come to me and say "My darl - ing." I

GEO.

don't know what to do, My lit-tle Girl - ie- I love no one but you, My lit - tle
don't know what to do, My lit-tle Girl - ie- No - bo - dy else but you, My lit - tle

GEO.

cresc.

Girl - ie- I want you al-ways near, Your voice to al-ways hear- You
Girl - ie- In my arms I want to take, And my wife I want to make. I

GEO.

don't know how I love you, dear, My pret - ty lit - tle Girl - ie-
oft - en think my heart will break, My pret - ty lit - tle Girl - ie-

GEO.

As through the world I go, Seeking for my love in vain, I miss my Girlie so.
As through the world I go, Seeking for my love in vain, I miss my Girlie so.

Ped. * Ped. * Ped. * Ped. *

GEO.

Come back a - gain. I am so lone - ly,
Come back a - gain. I am so lone - ly,

sf

GEO.

You I want on - ly, My lit - tle Girl - ie
You I want on - ly,

1.

a tempo

2.

GEO.

Girl. My lit - tle Girl - ie Girl.

p

pp

No. 20.

SONG (Nan.) and CHORUS.

"COME TO DEVONSHIRE."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro commodo.

Piano.

f pesante

NAN.

1. Oh, Lon-don girls are all So haugh-ty, proud, and chil - ly,—
2. A Lon-don lass that's won Will stay en-gaged for ev - er,—

p

CHO.

Chil - ly, chil - ly! Haugh-ty, and proud, and chil - ly! In
Ev - er, ev - er! Wait for a man for ev - er! We

mf

NAN.

p

De-von-shire we call That sort of maid a sil - ly,—
don't think wait-ing fun, Our word is "now or nev - er,"—

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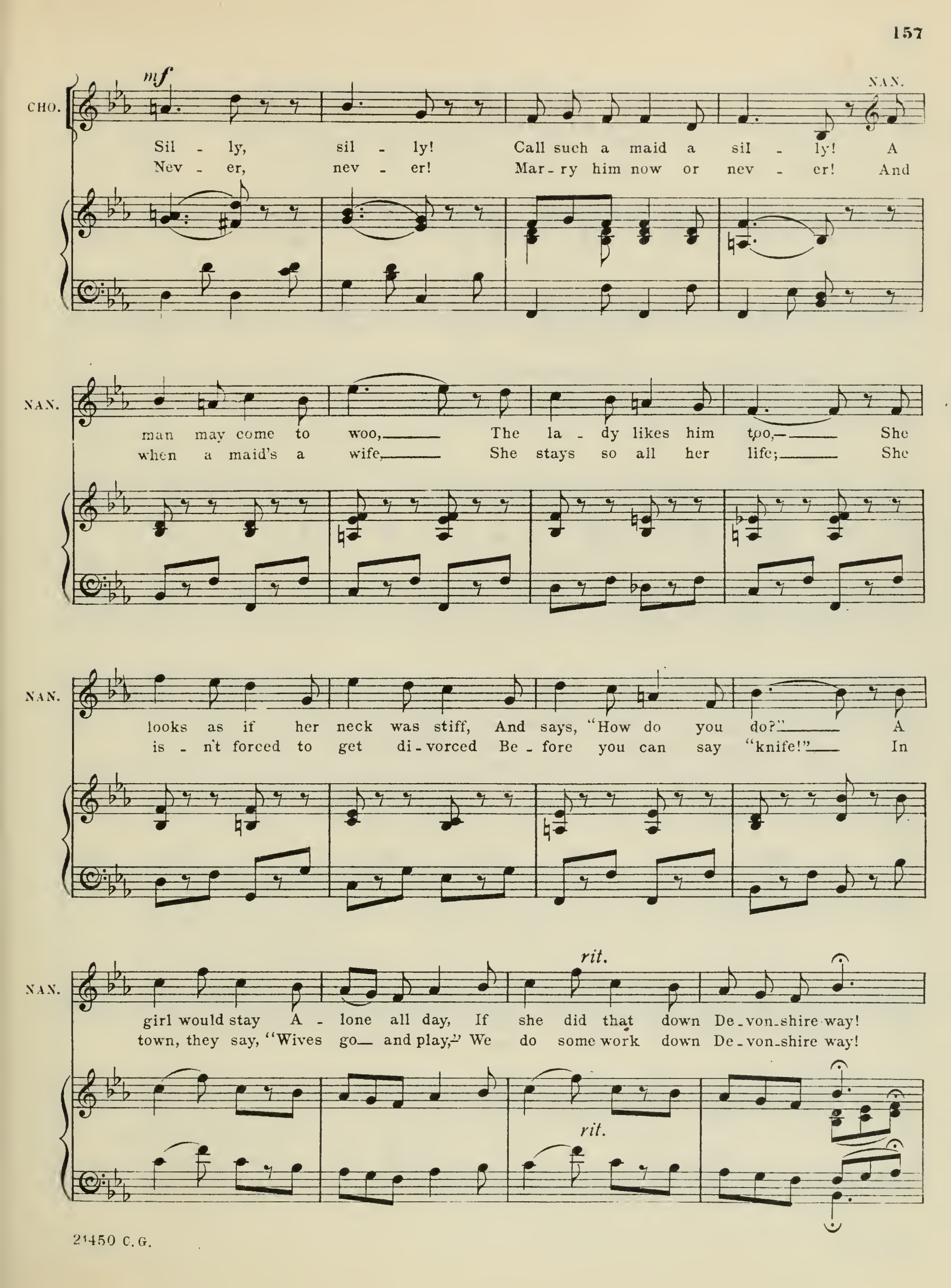

mf
CHO.
NAN.
Sil - ly, sil - ly! Call such a maid a sil - ly! A
Nev - er, nev - er! Mar - ry him now or nev - er! And
NAN.
man may come to woo, The la - dy likes him too, She
when a maid's a wife, She stays so all her life; She
NAN.
looks as if her neck was stiff, And says, "How do you do?" A
is - n't forced to get di - vorced Be - fore you can say "knife!" In
NAN.
girl would stay A - lone all day, If she did that down De - von - shire way!
town, they say, "Wives go and play," We do some work down De - von - shire way!
rit.
rit.

NAN.

Come down to De - von - shire, When it's
Come down to De - von - shire, If it's

a tempo

NAN.

court - ing you re - - quire; If you
wives that you de - - sire; For a

NAN.

want the place to find Where a maid will speak her mind,
wife that does - n't flirt, And will wash your Sun - day shirt,

NAN.

Come a - long to De - von - shire!
Come a - long to De - von - shire!

CHO.

1. Come down to De - von - shire, When it's court - ing
2. Come down to De - von - shire, If it's wives that

f

CHO.

you re - quire; If you want the place to find Where a
you de - sire; For a wife that does - n't flirt, And will

CHO.

maid will speak her mind, Come a - long to De - von - shire!
wash your Sun - day shirt, Come a - long to De - von - shire!

NAN.

3. Oh,

f pesante

p

NAN.

De - von-shire's the sort—— To come and live a - while in,—

CHO.

While in, while in! Where you may live a while in! We

NAN.

mf

p

NAN.

wear a frock that's short—— E - nough to cross a stile in,—

mf

CHO. Stile in, stile in! Jump-ing a-cross a stile in! Your

NAN.

NAN. Lon-don gowns are wide, I feel I'm lost in-side; They

NAN. hide your toes where no one knows, And that's just all they hide! Our

NAN. dress-es may Be not so gay, We keep them on down De-von-shire way!

rit.

rit.

NAN.

Come down to De - von - shire, For the

a tempo

NAN.

girls that you'll ad - - mire; If you

NAN.

want a maid like me, With an an - kle fit to see,

NAN.

Come a - long to De - von - shire!

CHO.

Come down to De - von - shire, For the girls that

Come down to De - von - shire, For the girls that

f

CHO.

you'll ad - mire; If you want a maid like me, With an

you'll ad - mire; If you want a maid like me, With an

CHO.

an - kle fit to see, Come a - long to De - von - shire!

an - kle fit to see, Come a - long to De - von - shire!

No. 21. SONG. (Rajah) and CHORUS.

"IT WILL ALL COME RIGHT."

Words by
ADRIAN ROSS and RUTLAND BARRINGTON.

Music by
LIONEL MONCKTON.

Tempo di Valse.

Piano.

f

When once I was giv - en to dan - ces, No doubt I com - mit - ted some faults, But

When a States-man pro - pos - es a mea - sure, He'll car - ry it through if he can. And it

p

nev - er it en - tered my fan - cies That I did - n't
gives us a great deal of plea - sure To sup - port such an

know how to waltz. The style that they waltz in this
ex - cel - lent plan. If to bring it to per - fect fru -

new time, Is ut - ter - ly no - vel to me,
- i - tion, He thinks it is best to re - sign,

I used to per - form it in two - time, And
Then the height of his loft - y am - bi - tion, Is

now I must do it in three! It will all come
crowned with a sen - ti - ment fine! It will all come

right in the fu - ture, Though I can - not quite man - age it
right in the fu - ture, Though we can - not at pres - ent see

now, For it goes ra - ther quick, with two glides and a
how, But it's bound to be so, as our won - der - ful

CHORUS.

kick, And I'm try - ing to find out how. It will
Joe, Is at work on the pro - blem now. It will

f

all come right in the fu - ture, Tho' I can - not quite man - age it
all come right in the fu - ture, Tho' we can - not at pre - sent see

now, I am full of re - grets when my part - ner up - sets, And I
how, He is bound to get back, for he ne - ver will lack The sup -

p

ne - ver can make out how.
- port that we give him now.

D. C.

3. We hear a good deal of "Pro - tec - tion," At meetings that fin - ish in
4. When peo - ple are talk - ing to - geth - er, You know it's a thous - and to

p

scenes! But I fan - cy, on care - ful re - flec - tion, That
one They'll grum - ble con - cern - ing the wea - ther, And

few of us know what it means. We ar - gue with great an - i -
men - tion the spots on the Sun. They say that a cli - mate that's

- ma - tion, Some say it will bring us to grief! For
stea - dy Is all they are an - xious to get, But they

what shall we be as a na - tion If we can't af - ford mut - ton and
real - ly have got it al - rea - dy, For it's stead - i - ly sett - ling to

beef? It will all come right in the fu - ture, Tho' we
wet! It will all come right in the fu - ture, Or at

can - not ex - act - ly see how. But if ox - en are dear, it is
least we are hop - ing it now. But if ev - er the rain should in -

CHORUS.

per - fect - ly clear We shall have to re - ly on Cow! It will
- tend to re - frain, It had bet - ter be start - ing now! It will

f

all come right in the fu - ture, Tho' we can - not ex - act - ly see
all come right in the fu - ture, Or at least we are ho - ping it

how; And if bread we don't boast, we must live up - on toast, And be
now! If the mis - chief is done by the spot - ty old sun, It's no

p

thin - ner, per - haps, than now!
won - der he's hi - ding now!

5. Just now there's a lot of dis - cus - sion — A - way in the East which is

p

Far! — The Jap is - n't fond of the Rus - sian, — Which

trou - bles the ex - cel - lent Czar! — He shuns a - ny war - like bra -

- va - do. — For peace is the dream of his soul, — So,

he and the gen - tle Mi - ka - do, Are lay - ing in can - non and

coal. It will all come right in the fu - ture, So the

Rus - sians at pre - sent de - clare, For their claims they will drop, And an -

CHORUS.

- nex - ing will stop, Tho' they have - n't yet told us where. It will

all come right in the fu - ture, So the Rus-sians at pre-sent de -

- clare. And they must put it right, As the Jap-py will fight, In a

p

way that will make them stare.

f

Fine.

Cue. "Very well — a row"

Nº 22.

Rc. Lc.

DUET. (Sophie and Barry.)

"QUARRELLING."

Words and Music by PAUL A. RUBENS.

Allegro.

Sophie.

Piano.

ff

Looking round

SOPHIE.

You're a

p

SOPH.

ve - ry fun - ny ~~man~~! Oh! real - ly? You're a ve - ry cur - ious

Folding arms

BARRY.

Poking round

person

Spoken

BAR.

girl! Oh! Am I? Don't you sneer behind your fan! Oh! dear me!

Flick fan

SOPHIE.

BARRY.

Sneering

SOPHIE.

Spoken

Spoken

Fanning

Hardly able to contain

SOPH. I've been sup-ping with an earl! BARRY. Oh! have you! SOPHIE. Don't you

Spoken

Still sneering

SOPH. think you're going to ir - ri - tate me! BARRY. You do all you can to

BAR. ag - gra - vate me! SOPHIE. Can't you go and leave me, if you

Turn smartly

Hand up

SOPH. hate me? BARRY. I can please my-self, I s'pose!

SOPHIE.

Don't talk to me! d'you hear me speak? I real - ly ne - ver heard

mf

BARRY.

Face close to her and fan raised

BAR. such fear - ful cheek! One word more, and — Leave me a -

rit. *a tempo*

SOPHIE.

Spoken

SOPH. - lone, I beg you pray! Oh! quite de - light - ed, I'm sure, — good

BARRY.

Spoken

f

Both go up and get chairs which they bring C and place back to back They Sit

BAR. day! I sup - pose you think you're smart? You

SOPHIE.

Spoken

mf

Blasé

Crossly half turning

BARRY. Blasé

SOPH. think so? Well, sup - pos_ing that I do? Oh! no - thing! I know

Spoken

BAR. your re_marks by heart! Thank good - ness! I can't say the same of

SOPHIE.

Spoken

Flicks fan

Smacks her arm

BARRY. SOPHIE.

SOPH. you! Oh! tem - per! All I say is, you an_noy me great - ly.

Spoken

BARRY. SOPHIE.

SOPH. Once you liked to know me tête - à - tête - ly – That was

Faces close

Sophie treads heavily on his foot

BARRY

SOPH. sev'ral years a - go, not late - ly, My re - ply is sim - ply "~~Rats~~!"

Get off my foot

Both rise and Reed on chairs

SOPHIE.

BARRY

BAR. Don't talk to me! d'you hear me speak? I real - ly nev - er heard

mf

Raises R hand

a tempo

rall.

SOPHIE.

Sits him on his fan

BAR. such fear - ful cheek! One more word, and — Leave me a - lone, I

Spoken

Sophy sits Barry gets out and moves chair

BARRY

SOPH. beg you, pray! Oh! quite de - light - ed, I'm sure — good day!

Spoken

f

They both take chairs up stage to original positions

ENTER the two men RUE

DANCE.

mf

ff

f

ff

Bump. Barry - "Why don't you sound your hooter"

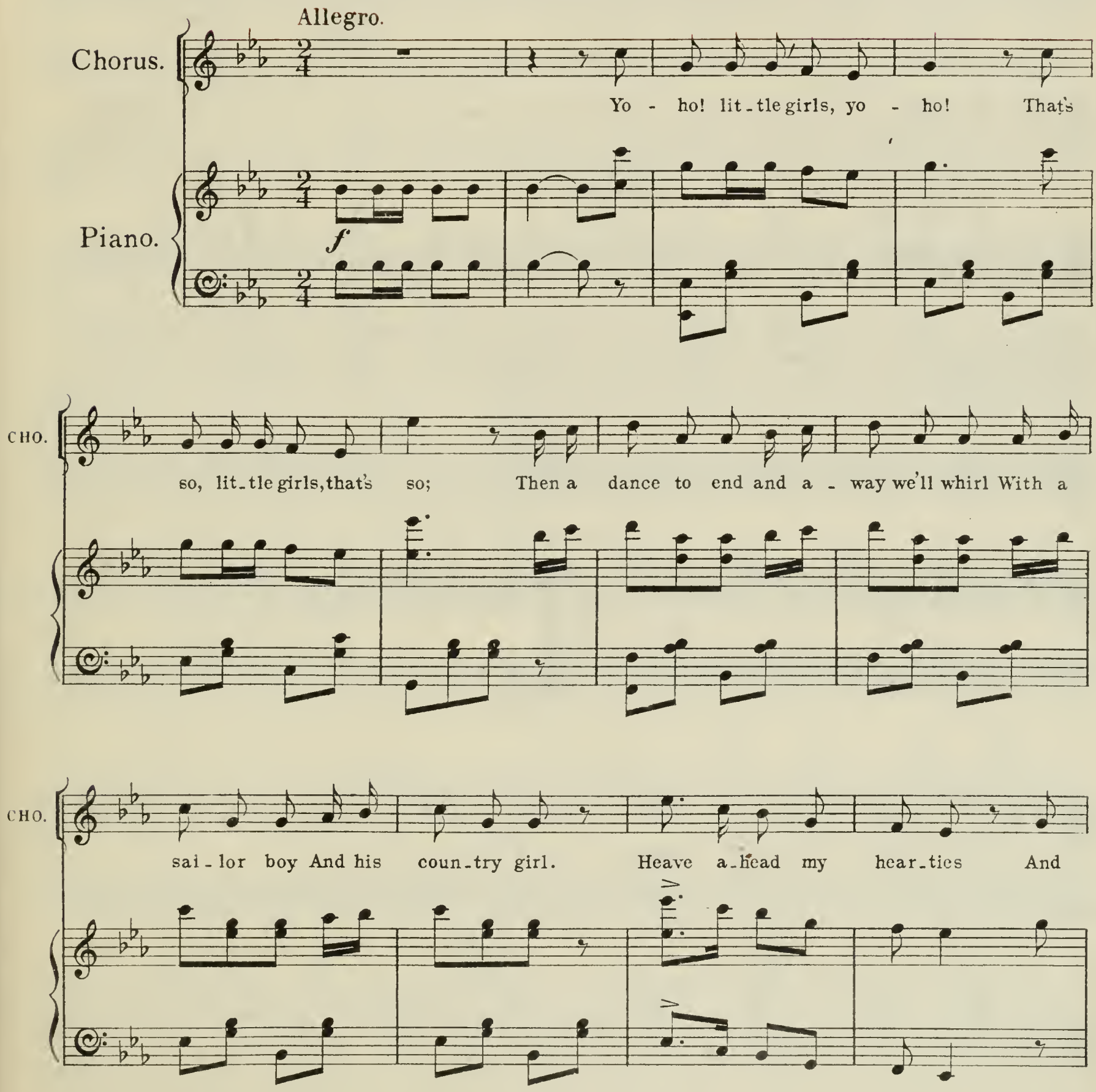
EXEUNT Barry & Verity LIE
EXEUNT Sophie & Grassmere RIE.

Positions

Rajah x Mrs Q.R. o Verity x Princess o Douglas x Nan o Jeoffrey x Margery o Barry x Sophie o Lord A x Lady A o

№ 23. FINALE ACT II.

Cue. "After all the trouble I've had to bring it about"



CHO.

foot it all you know, We've end - ed the ball, Good -

CHO.

- night to you all, Yo - ho! lit - tle girls / boys yo - ho!

MEN.

f

Take your pret - ty part - ner to the

GIRLS.

f

Take your part - ner!

MEN.

ball

Take your pret - ty part - ner to the

GIRLS. Take your part - ner! I am glad to have the chance

MEN. ball I am glad to have the chance

GIRLS. All through life with you to dance, For I love my part - ner at the

MEN. All through life with you to dance, For I love my part - ner at the

1. ball 2. ball

GIRLS. ball

MEN. ball ball

THE END.

SONG.–(Nan.) and CHORUS.

"I CAN LAUGH, I CAN LOVE."

Words and Music by PAUL A. RUBENS.

Allegretto.

Nan.

Piano.

ff

The world was not for pain, Not for re - morse; But life is short (and man a poor con - ceit). So

p

NAN.

Our though we strive in vain, Grief will run its course. For let's do all we can to ren - der it sweet, If

NAN.

me no cloud shall come my way, The sun a - lone shall fill the day, A trou - ble comes, as trou - ble will, We'll glad - ly see it through, but still I'd

REFRAIN.

NAN.

reck - less, glo - ri - ous game I mean to play.
soon - er far that the pi - per paid the bill!

Then

accel. *rall.*

NAN.

hey! for a life of be - wil - - der - ing mad - ness!

mf

NAN.

All that the fren - zy of plea - sure can give; Ah!

NAN.

fling to the wind ev' - ry sha - - dow of sad - ness,

f

NAN.

Give me the earth, Steep me in mirth, So ___ I shall

accel.

NAN.

rit.

love, I shall laugh, I shall live! ___

CHORUS IN UNISON.

a tempo

Hey! ___ for a life ___ of be - wil - der - ing

rit.

f

1st SOPRANOS.

mad - ness! All ___ that the fren - zy of plea - sure can give; Ah!

2nd SOPRANOS.

mad - ness! All that plea - sure can give; Ah!

TENORS & BASSES.

mad - ness! All that plea - sure can give; Ah! ___

fling to the wind ev'-ry sha-dow of sad-ness,

CHO. fling to the wind ev'-ry sha-dow of sad-ness,

fling to the wind ev'-ry sha-dow of sad-ness,

Give me the earth, Steep me in mirth,

CHO. Give me the earth, Steep me in mirth,

Give me the earth, Steep me in mirth,

So I shall love, I shall laugh, I shall live!

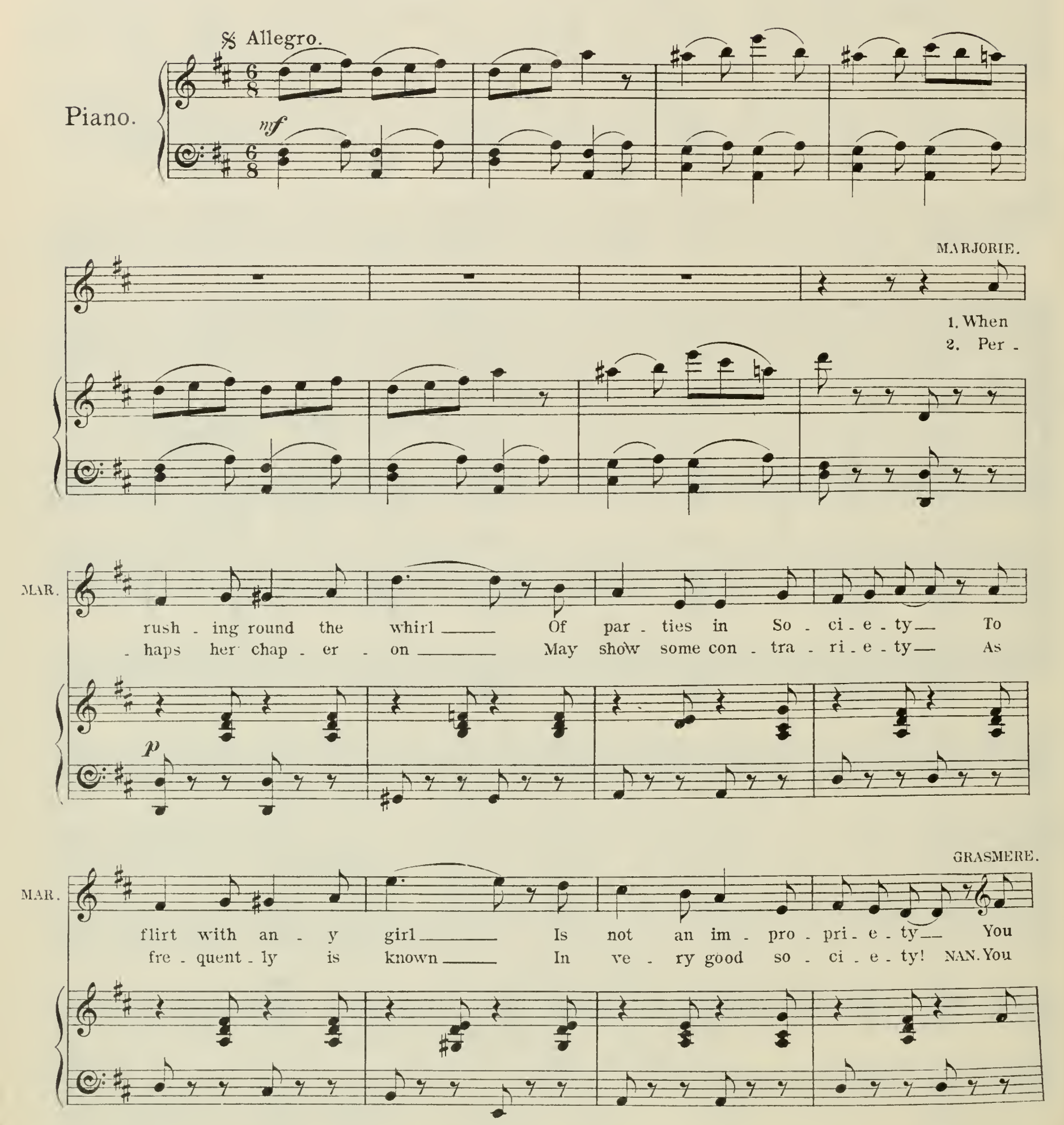
CHO. So I love, laugh, I shall live!

So I love, laugh, I shall live!

D. S.

SEXTET.—(Marjorie, Nan, Sophie, Rajah, Douglas and Grasmere.)

"TAKE YOUR PRETTY PARTNER."



GRAS.
NAN.

smile at her, she laughs at you, You make a lit - tle joke or two; It
take the chap - er - on to sup And char - it - ab - ly keep her up With

GRAS.
NAN.

NAN.

may be old, it may be new, There's noth - ing like va - ri - e - ty— But
iced cham-pagne and clar - et cup, There's noth - ing like va - ri - e - ty!— SOPHIE. Your

NAN.
SOPH.

RAJAH.

when you're go - ing to a ball There's one you think of first of all. And you
part - ner longs for cool and calm, You find them both be - hind a palm. And you're

RAJ.

feel that the world has be - come more gay When your lit - tle pet part - ner
ut - ter - ly lost for an hour or two With your lit - tle pet part - ner

RAJAH, DOUGLAS & GRASMERE.

RAJ.

comes your way! Take your pret - ty
there with you! Kiss your pret - ty

mf *p*

MARJORIE, NAN & SOPHIE.

Take your part - ner!
Kiss your part - ner!

MEN.

part - ner at the ball Take your pret - ty
part - ner at the ball Kiss your pret - ty

GIRLS.

Take your part - - ner!
Kiss your part - - ner!

MEN.

part - ner at the ball
part - ner at the ball

GIRLS.

She who dan - ces best of all, She whose charms will ne - ver pall, Is your
Then up - on your knees you fall, Vow you love her best of all, And you've

MEN.

She who dan - ces best of all She whose charms will ne - ver pall, Is your
Then up - on your knees you fall, Vow you love her best of all, And you've

GIRLS.

own pet part - ner for the ball.
won your part - ner at the ball.

MEN.

own pet part - ner for the ball.
won your part - ner at the ball.

f

D.S.

GIRLS.

Who's your pret - ty part - ner at the ball?

MEN.

You're my

GIRLS

Who's your pret - ty part - ner at the ball?

MEN.

part - ner! You're my

GIRLS.

I should love to have the chance All through life with

MEN.

part - ner! I should love to have the chance All through life with

GIRLS.

you to dance, For I like my part - ner at the ball.

MEN.

you to dance, For I like my part - ner at the ball.

cresc.

GIRLS.

MEN.

DANCE.

f

Cue "Is only a little country girl"

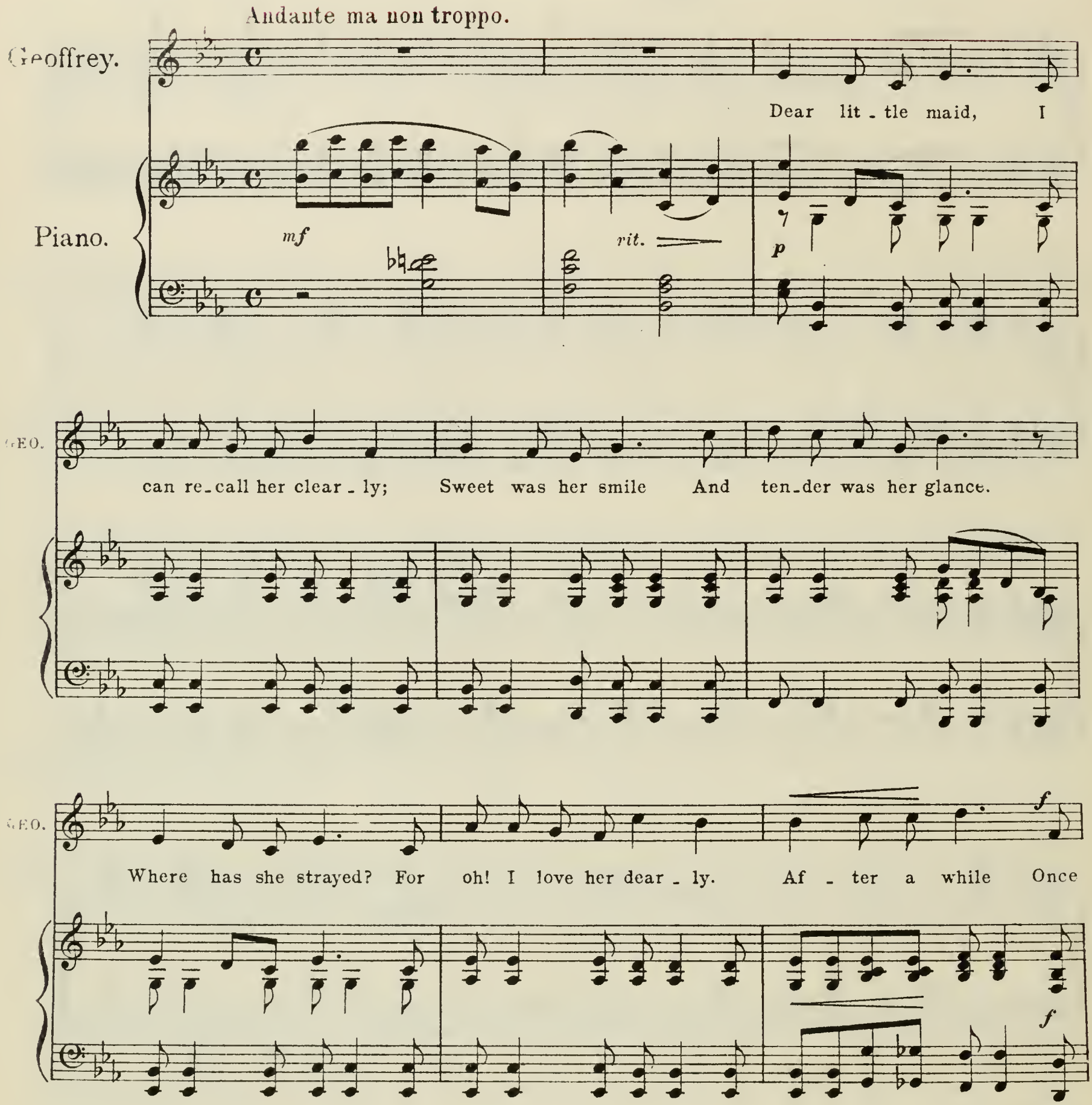
Both at setter R Standing. Marjoni at bottom behind it. Geoffrey at top of it at seat part and one knee kneeling on it

SONG. (Geoffrey.)

"MY OWN LITTLE GIRL!"

Marjoni ⟨ × Geoffrey

Words by
PERCY GREENBANK.



GEO.

more we'll meet, perchance; Fate may be-stow Such joys on us to-ge-ther

p

GEO.

As we have known In days that used to be— Days long a-go When,

Rise to C.

GEO.

roaming o'er the hea-ther, She, she a-lone, Was all the world to me. For I

rit.

Moderato.

GEO.

loved her then, And I love her still, And I'm ho-ping yet, as in

p

GEO.

days long past, Come joy or sor - row, come good or ill, I may

GEO.

call her my own lit - tle girl at last! I love her

mf

GEO.

still, And I'm ho - ping yet, as in days long past. Come

GEO.

joy or sor - row, come good or ill, I may call her my own lit - tle

rall.

rall.

GEO.

girl at last!

For 2nd verse he takes flower out of buttonhole and sings to it.

Andante ma non troppo.

GEO.

When far a - part From

mf *rit.* *p*

GEO.

her I had to wan - der, Sad did it seem To one who loved so well.

Drops flower on his R as he holds heart (Singing to audience) She comes down quietly picks up flower and keeps it. Crosses behind him and sits L

GEO.

Still in my heart I kept on growing fon - der; Still I would dream, And

f *f*

GEO.

fu - ture joys foretell. And, af - ter all, My faith was never bro - ken;

p

p

GEO.

Why should I fear Or won - der at my choice?

GEO.

Oft I re - call Some word that she has spo - ken,

GEO.

Long - ing to hear The mu - sic of her voice. For I

rit.

Moderato.

GEO.

loved her then, and I love her still, And I'm ho - ping yet, as in

p

GEO.

days long past, Come joy or sor - row, come good or ill, I may

p MARJORIE.

He loved me then and he

GEO.

call her my own lit-tle girl at last! I love her

mf

MAR. loves me still, And he's ho - ping yet as in days long past, Come *mf*

GEO. still And I'm ho - ping yet as in days long past, Come *f*

MAR. joy or sor - row.

GEO. joy or sor - row, come good or ill, I may call her my own lit-tle *rall.*

mf *rall.*

MAR. at last!

GEO. girl at last!

allarg: *p*

Cue. "Back in the peaceful valley of Bhong"

SONG.–(Rajah) and CHORUS.

For extra verses see Prompt.

"PEACE! PEACE!"

b Chorus men off R 1 h.

Tempo di Valse.

Rajah.

Piano.

f

RAJAH.

1. When I've quit - ted my wife for a bach - e - lor life, In a pas - tor - al East - ern do - min - ion It's a shock to my nerves when the la - dy ob - serves, She is tak - ing a coun - sel's o - pin - ion And al -

2. If a rul - er you are of some coun - try a - far, Though per - haps it is quite mi - cro - scop - ic, When the pa - pers re - port you are com - ing to Court, You be - come a So - ci - e - ty top - ic! For the

p

RAJ.

RAJ.

RAJ.

- though I am well and as sound as a bell, And as bright as a Bir-ming-ham
Times will des - cribe all the ways of your tribe, For the good of the cas - u - al

RAJ.

but - ton, I am told a "K. - C." for a suit - a - ble fee, Will de
read - er; There's a scratch of your dress in the *Mail* and *Ex - press*, And a

ENTER CHORUS MEN
3 R2E 3 L2E

RAJ.

clare I am dead - er than mut - ton! Peace! peace!
smudge of your nose in the *Lead - er!* Peace! peace!

They walk across stage using "change step" movement twice
Thus 3 men who enter L turn L but stand R and the 3 men who enter R

RAJ.

oh, for some peace! I think all this bus - tle is wrong And I'd
oh, for some peace! A - way from the cur - i - ous throng; For the

turn R but stand L.

RAJ.

like to re - pose in the sight of the snows Of the beau - ti - ful val - ley of
per - son - al par. we de - cide - ed - ly bar In the beau - ti - ful val - ley of

ALL

RAJ.

mf CHORUS.

Bhong! Peace! peace! oh, for some peace! We
Bhong! Peace! peace! oh, for some peace! A -

mf

CHO.

RAJAH.

think all this bus - tle is wrong; For a trou - ble - some wife has a
- way from the cu - ri - ous throng; For the half - pen - ny press is - n't

ALL Chorus turn R and L and Exit singing

RAJ.

ve - ry short life In the beau - ti - ful val - ley of Bhong!
quite a suc - cess In the beau - ti - ful val - ley of Bhong!

D. C. %

Chorus should be off by "Bhong"

f

RAJAH.

3. There's a la - dy to - day in the great U. S. A., Who de -
4. There's a wri - ter of rhymes that ap - pear in the *Times*, Who is

p

RAJ.

clares she is rea - dy to take on _____ An - y crit - ics who try to dis -
down up - on foot - ball and cric - ket, _____ And he pours out his soul on the

RAJ.

pute or de - ny That our Bakespeare is writ - ten by Sha - con! _____ For if
oaf at the goal, Or the flan - nel - ette fool at the wic - ket! _____ There was

RAJ.

on - ly you look at the page of a book, Where the er - rors of print - ing are
vi - o - lence feared when his ver - ses ap - peared, But the po - et was hard - ly a

RAJ.

ri - fer, You will find that they veil some im - prob - a - ble tale In the
dream - er; When the oafs in the mud came to look for his blood, He was

RAJ.

Ba - con Bi - lit - er - al Cy - pher! Peace! peace!
off to the Cape on a steam - er! Peace! peace!

RAJ.

leave them in peace! I know both o - pin - ions are wrong; I can
leave him in peace! Al - though he may pitch it too strong; We'll for

RAJ.

prove if I please by the cap - i - tal B's That the plays are im - port - ed from
- get how he rails if he'll tell us some tales Of the beau - ti - ful val - ley of

RAJ.

mf CHORUS

Bhong! Peace! peace! leave them in peace! We
Bhong! Peace! peace! leave him in peace! Al -

mf

CHO.

RAJAH.

know both o - pin - ions are wrong! It is plain to the wise by the
- tho' he may pitch it too strong! Let his vers - es re - pose if he

RAJ.

dots on the *i*'s, They were done in the val - ley of Bhong!
Ki - ples in prose On the beau - ti - ful val - ley of Bhong!

f

SONG (Barry.)

"WHEN I WAS A GIRL."

Words and Music by PAUL A. RUBENS.

Allegretto

Piano.

f

p

You wo - men now-a - days Are a mass of af - fec - ta - tion, With all your pret - ty ways, And your i - cy res - er - va - tion; When

It makes me sim-ply tired To watch your mo-dern move-ments; We ne - ver *then* re - quired All your up - to - date im - prove-ments; We

When I was quite a tot, We were held in stern sub - mis - sion, But now you girls have got To such a swell po - si - tion, Some

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men pro - pose a kiss, And stroke your wa - vy
ne - ver had "bou - doirs," Or man - sions with a
wo - men now to - day Are doc - tors they as -

hair, you Re - ply "Sir, what is this? Now,
por - ter, Lin - o - leum on the floors, Or
- sure me, In spite of that I say, "Give

Al - fred Jones, how dare you?" When I was a
bath - rooms with hot wa - ter. When I was a
me a man to cure me." When I was a

rall. *a tempo.*

girl, A sweet, ten - der girl, If
girl, An old - fa - shion'd girl, E -
girl, A lan - guish - ing girl, No

some young man came round one week And dared to kiss my
-lec - tric light we ne - ver knew, A pen - ny dip would
wo - men doc - tors came to me, They on - ly ask your

li - ly cheek, I ne - ver look'd shy Or
have to do; Though can - dles were bright We
tongue to see, They don't un - der - stand How to

start - ed to cry, No, I *smack'd his face,* when
made that all right, We *blew them out,* when
toy with your hand, I'd *such a pulse,* when

I was a girl! When
I was a girl! When
I was a girl! When

CHORUS.

f

I was a girl! A sweet, ten - der girl, If
I was a girl! A pure, pi - quante girl, E -
I was a girl! A lan - guish - ing girl, No

f.f

some young man came round one week And dared to kiss my li - ly cheek, I
- lec - tric light we ne - ver knew, A pen - ny dip would have to do; Though
wo - men doc - tors came to me. They on - ly ask your tongue to see, They

BARRY.

ne - ver look'd shy Or start - ed to cry, I
can - dles were bright We made that all right, I
don't un - der - stand How to toy with your hand, I'd

BAR.

used dumb - bells, when I was a girl! _____
lov'd the dark, when I was a girl! _____
Span - ish, blood, when I was a girl! _____

f

D.C.

4. You're mad a - bout new things; You've
5. A mo - tor in full swing Will
6. Of course I go a - bout To

p

things for "press - ing clothes things," You've nap - kin things with
cause no end of fuss - es, It up - sets ev - 'ry -
all the ni - cest hou - ses, But I real - ly can't make

rings, And o - ther things and those things; You've
- thing, From nerves to om - ni - bus - es. And
out How they stand those sum - mer blou - ses; I

things to make you fat, And things to make you
then the folk in - side, The pas - sen - gers and
call it a dis - grace, I can't think how they

thin - ner, And kind of things "like that," To
dri - vers, They may *be* dig - ni - fied, But they
do it, It's just a scrap of lace With some

pick up things at din - ner! When I was a
look to me like div - ers! When I was a
rib - bons show - ing through it. When I was a

rall. *a tempo*

girl, A plain, home - ly girl, We
girl, A Burne - Jones - ey girl, Of
girl, A nice - mind - ed girl, A -

ne - ver made that fear - ful fuss When swal - low - ing as -
mo - tor cars we'd ne - ver heard, That dread - ful pace we
- cross the fields we'd ne - ver go In o - pen-work - y stock - ings,

- par - a - gus, And if it should bend, When
thought ab - surd; We'd ne - ver com - plain Of a
no, no, no! We'd more com - mon - sense, We

bit - ing one end, We ate the lot, when
South - East - ern train, We thought *that* fast, when
saved that ex - pense, We went with - out when

CHORUS.

I was a girl! When
I was a girl! When
I was a girl! When

f

I was a girl, A plain, home - ly girl, We
I was a girl, A Burne - Jones - ey girl, Of
I was a girl, A nice - mind - ed girl, A -

ff

ne - ver made that fear - ful fuss When swal - low - ing as - par - a - gus, And
mo - tor - cars we'd ne - ver heard, That dread - ful pace we thought ab - surd; We'd
- cross the fields we'd ne - ver go In o - pen-work - y stock - ings, no, no, no! We'd

BARRY.

if it should bend When bit - ing one end, Yes!
ne - ver com - plain Of a South - East - ern train, Oh!
more com - mon - sense, We saved that ex - pense, We

BAR.

white and all, when I was a girl!
we were dogs when I was a girl!
took them off when I was a girl!

Fine. *f*

D.C.

SONG.- (Nan.)

"PIXIES."

Words and Music by LIONEL MONCKTON.

Allegro non troppo.

Piano.

mp

NAN.

1. Down a - long the val - ley by the wil - lows and the stream
2. I am just as fond of fun as an - y lit - tle lass;

p

NAN.

There's a lit - tle fai - ry that I know.
Why should fai - ries al - ways dance a - lone?

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NAN.

Watch a - cross the mea - dows for a ti - ny pix - y gleam,
I should like to learn the way to flit a - bove the grass,

NAN.

That is where she's fly - ing to and fro!
With a pix - y lan - tern of my own.

NAN.

Near - ly ev - 'ry night I can see her light,
Once, you know, I thought I should her have caught,

NAN.

Flick - er in the sha - dows ev - 'ry - where;
Creep - ing up be - fore she was a - ware!

NAN.

Af - ter her I race, Just to see her face,
Then I made a leap; Oh, the pond was deep!

NAN.

poco rit *a tempo*

But there is- n't an - y fai - ry there!
But there was-n't an - y fai - ry there!

poco rit *a tempo* *mf*

Ped. *

REFRAIN.
Leggiero.

NAN.

When I try to
When I try to

dim. *p*

NAN.

catch my lit - tle fai - ry, She's too quick and wa - ry,
catch my lit - tle fai - ry, She's too quick and air - y,

NAN.

Just a fig - ure air - y! On her wings that
Just a fig - ure air - y! On her wings that

NAN.

oh! so gai - ly glit - ter, She will al - ways flit - ter
oh! so gai - ly glit - ter, She will al - ways flit - ter

NAN

on! She's gone!
on! She's gone!

DANCE.

p

mf

Leggiero.

dim.

mf

SONG.—(Nan.)

"MY CRINOLINE."

Words and Music by LIONEL MONCKTON.

Moderato.

Piano.

mf

NAN.

1. I'm just a sim - ple
2. A crin - o - line is

p

NAN.

coun - try girl And look - ing so well and heart - y; But
grand in Town, Though may - be a bit a - larm - ing; But

NAN.

yet my head's all in a whirl At com - ing out to a part - y. They
if at home I wore this gown, It would-n't quite do for farm - ing. I

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NAN.

said I'd make a big suc - cess, Such com-pli-ments too they paid me: So I
might get through a gate in time, Al - though I'm in - clined to doubt it; But

NAN.

went and bought a brand new dress, And this is the one they made me!
if a stile I had to climb, Well, what do you think a - bout it!

f

REFRAIN.

NAN.

They've put me in - to a crin-o - line, They've put me in - to
That can't be done in a crin-o - line, That can't be done in a

p

NAN.

hoops! When you stand up - right, it's a ve - ry pret - ty sight, But it's
hoop! If I climbed up just as there came a lit - tle gust, I should

NAN.

awk - ward when one stoops! Down at my home in Dev - on - shire
sim - ply loop the loop! Down at my home in Dev - on - shire

f *p*

NAN.

rit.

Such a thing can't be seen! How the vil - lage boys would cheer, And the
Such a thing's not been seen! There's our cur - ate Mis - ter Gush— Oh, my

rit.

NAN.

a tempo.

oth-er girls would sneer, If they saw me in a crin - o - line!
goodness, how he'd blush! If he saw me in a crin - o - line!

a tempo.

mf

D. C.

NAN.

3. Now

NAN.

down at home while I'm a - way The fel-lows are sure to miss me; And

p

NAN.

when I get back, oh, I say, They'll all of them want to kiss me! A

NAN.

walk with one who calls you "dear" There's real-ly a bit of sport in; But

NAN.

if your sweetheart can't get near, There is-n't much fun in court-in'!

f

REFRAIN.

NAN.

That is the worst of a crin- o - line, That is the worst of a hoop · So I

p

NAN.

think this dress, will be more of a suc-cess As a nice big chic - ken coop!

f

NAN.

Down at my home in Dev-on-shire Such a thing's not been seen! With my

rit.

p

rit.

NAN.

fun-ny lit-tle "trows" I should frighten all the cows, If they saw me in a crin - o - line!

a tempo.

a tempo.

mf

DANCE.

f

mf

f

mf

a tempo.

fz

SONG.–(Princess.)

"THERE'S PLENTY OF LOVE IN THE WORLD!"

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro moderato.

Piano.

mf *dim.*

PRIN.

Some girls weep when a love goes by;– What care I? what care I?
Some girls sor - row and mope and sigh– What care I? what care I?

p

PRIN.

Love has wings, so I let him fly, It's fool - ish to fol - low af - ter.
I'm not go - ing to pine and die, If some - bo - dy does not love me!

PRIN.

He has gone and I don't know why– What care I? what care I?
When a fan - cy has gone a - wry, What care I? what care I?

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PRIN.

cresc.

Life is hap - py and hope is high, hope is high, With
I've the earth and the sea and sky, sea and sky, And

cresc. *mf*

PRIN.

rall. *dim.*

all of the days for laugh - ter!
laugh to the sun a - bove me!

REFRAIN.
a tempo

Heigh - ho, let Love go, With his

rall. *dim.* *p*, *a tempo*

PRIN.

ro - sy wings un - furl'd, Soon there will be O - thers for me,-There is

PRIN.

f

plen - ty of love in the world. Ah! Let him

cresc. *mf* *p*

PRIN.

go with his wings un - furl'd, Soon there will be O-thers for me-There is

dim. *rit.* *a tempo*

dim. *rit.* *a tempo*

PRIN.

plen-ty of love in the world, in the world, in the

rit. 1.

rit.

PRIN.

world! in the

a tempo 2.

mf a tempo *dim.* D.C.

Ped. *

PRIN.

world!

a tempo

mf a tempo

Ped.

SONG.-(Geoffrey.) and CHORUS.

"THE SAILOR-MAN."

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Allegro comodo.

Geoffrey.

Piano.

1. Tom - my At-kins is a chap, that is
2. Jack is up to an - y sport, when his
3. Now you — may have heard that Jack has a

GEOF.

use - ful in a scrap, He will stick to eith - er en - e - my or friend; On pa-
ship is back in port, He will race you up - on an - y - thing that runs, He can
way of look - ing back, When he pass - es an - y pret - ty girl a - shore; If she

GEOF.

-rade he's like an im - age, but he's live - ly in a scrim-mage, When his
make his deck a ball - room that will give the la - dies all room, With the
likes to stop and chat - ter, why of course it does - n't mat - ter, It's the

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GEOF.

ri - fle's got a pen - knife on the end! But there's
co - sy cor - ners all a - mong the guns! He'll have
kind - ness of his heart, and noth - ing more! There's a

GEOF.

one as good as he, though a bet - ter could - n't be And his
crick - et when he lands, if he plays it on the sands, And he'll
girl he left be - hind, that the sail - or keeps in mind, She'll be

GEOF.

name is Jack the jol - ly boy in blue; And wher -
try if he can be a sail - or too; He's as
wait - ing when his ship is com - ing in And he'll

GEOF.

rit.

- ev - er we have tried him, there are few you'd put be - side him, For there's
good at dig - ging trench - es, as the Tom - mies or the French - ies, For there's
tell his fu - ture Mis - sis, he's for - got - ten what a kiss is, For there's

REFRAIN.

GEOF.

no - thing that a sail - or can - not do! Oh! he's
no - thing that a sail - or can - not do! Oh! he's
no yarn that a sail - or can - not spin! Oh! he's

rit. *p*

a tempo

GEOF.

all right in the ball - room, And he's all right at the
all right at a sing - song, And he's all right at a
all right with his sweet - heart, And he's all right with his

a tempo

GEOF.

goal; He can have some fun with a twelve inch gun, Or he's
rag; You should see him smile on a South - Sea Isle, When he
wife; And it can't much hurt if her Jack did flirt, Now and

GEOF.

off to the old South Pole! He can
runs up the good old flag! He can
then in his rov - ing life, There are

GEOF.

fly round in a sea - plane, Or an ar - mour'd mo - tor -
knock holes in a Dread - nought, Or he'll try hard if he
fair girls up in Nor - way, There are dark girls in Ja -

GEOF.

cresc.

- van, Sea, land or air, If there's an - y trou - ble there, Why
can, Big games or small, If you've an - y job at all, Why
- pan, He'll drop all those for the lit - tle lass he knows, Who

cresc.

CHORUS.

GEOF.

f *a tempo*

send for the Sail - or - man! Oh! he's all right in the
send for the Sail - or - man! Oh! he's all right at a
waits for the Sail - or - man! Oh! he's all right with his

a tempo

rit. *f*

Ped. *

CHO.

ball - room, And he's all right at the goal; He can
sing - song, And he's all right at a rag; You should
sweet - heart, And he's all right with his wife; And it

CHO.

have some fun with a twelve inch gun, Or he's off to the old South
see him smile on a South - Sea Isle, When he runs up the good old
can't much hurt if her Jack did flirt, Now and then in his rov - ing

CHO.

Pole! He can fly round in a sea - plane, Or an
flag! He can knock holes in a Dread - nought, Or he'll
life, There are fair girls up in Nor - way, There are

CHO.

cresc.

ar - mour'd mo - tor - van, Sea, land or air, If there's
try hard if he can, Big games or small, If you've
dark girls in Ja - pan, He'll drop all those for the

cresc.

CHO.

last time

1st & 2nd

last time.

an - y trou - ble there, Why send for the Sail - or - man!
an - y job at all, Why send for the Sail - or - man!
lit - tle lass he knows, Who waits for the Sail - or - man!

rit. *pause last time* *fa tempo* *fz*

D.C.

Ped. *

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THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU."
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

"PRINCESS IDA"

OH, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
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WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

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I KNOW A YOUTH.
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